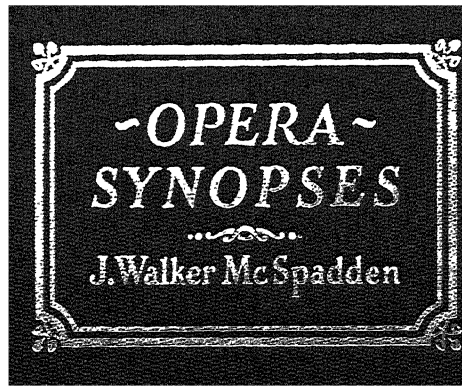

~OPERA~
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J. Walker McSpadden

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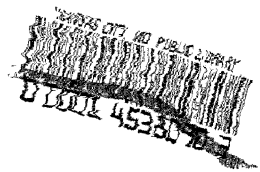
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THE CROWNING OF THE MASTER-SINGER

OPERA SYNOPSES

A GUIDE TO THE PLOTS AND CHARACTERS OF THE STANDARD OPERAS

By

J. WALKER McSPADDEN

Author of "Shakesperian Synopses," "Stories from Wagner," etc.

FOURTH EDITION

REVISED AND ENLARGED

THOMAS Y. CROWELL COMPANY

Publishers New York

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ELEVENTH PRINTING

PRINTED IN THE UNITED STATES OF AMERICA

AFTER A QUARTER OF A CENTURY
OF INSPIRATION, THIS BOOK IS
AFFECTIONATELY DEDICATED TO

M A C

PREFACE TO THE THIRD EDITION

THE present edition differs so radically from the former printings of "Opera Synopses," that a word of explanation may be necessary.

In 1911, the first edition appeared as a small "handy" volume, containing the plots and characters of some sixty-four operas. These were carefully chosen to include only such as were in the active repertory. After the book appeared a new impulse was given to operatic production in the rise of the Manhattan Opera Company, the Chicago Opera Company and others. New operas were constantly being produced, some of which flashed like meteors across the musical sky, only to disappear. However, a fair number seemed destined to become fixed stars.

In 1915, a new edition of "Opera Synopses" appeared taking note of these additions and including twenty-four operas more, or eighty-eight in all. Still the effort was to limit the book to the actual working list of current productions.

With the lapse of six years more, marking a decade since "Opera Synopses" first appeared, the demand has come for a more comprehensive book. We have accordingly taken advantage of this new printing to revise its scope and contents thoroughly. The material has been rearranged to proceed by composers, rather than by operas, so that the reader can follow the work of each man as a whole. Puccini, for example, is treated

in a separate chapter, in which will be found, first, a biographical note; followed by the characters and plot of each important opera by this composer.

Sixty-six composers are thus discussed, and the arguments of one hundred and forty-three operas given. Still others are accorded briefer mention. This new material has not been added indiscriminately, or because of some isolated production on the stage. The writer prepared a carefully tabulated score for his own use, showing the first production of each opera and the number of times it has recently been performed. Where the opera has shown no evidence of longevity, we have thought best not to include it. A few ephemeral works may have crept in, notwithstanding; but our constant effort has been to make not so much a "complete" work as a practical handbook of usable material.

Postscript to the Fourth Edition

The list of operas has been still farther extended to one hundred and fifty-two, including additional light operas by Sullivan, the last opera of Puccini, and the popular American work, "The King's Henchman."

The author wishes to take this renewed opportunity to thank the many friends who have welcomed the book in its former dress. We have had friendly echoes from London, Paris, and even farther afield, as well as from music-lovers at home and members of the Metropolitan Opera cast. May this larger, more comprehensive work render a still broader service than its predecessors.

J. W. M.

Montclair, N. J.
November 1, 1927.

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EUGENE D'ALBERT

A pianist and composer of mixed English and German stock. He was born in Glasgow, Scotland, April 10, 1864, but obtained most of his schooling on the Continent. He studied the pianoforte under Liszt, at Weimar, early showing marks of genius. At eighteen he became a concert performer. At twenty-five he first visited the United States, where he met with a flattering reception. In 1895 he was appointed royal pianist at the Court of Saxony. "Tiefland" represents his first successful opera.

TIEFLAND

(*Teef'-land*)

(Martha of the Lowlands.) Dramatic Opera in Prologue and Three Acts. Music by Eugene d'Albert. Book by Rudolph Lothar, after the story by A. Guimera. First produced at Prague, 1903.

SCENE: The Pyrenees and Valley of Catalonia.
TIME: The Present.

CAST

SEBASTIANO, *a wealthy landowner* (Baritone).
TOMMASO, *a village patriarch* (Basso).

Others below are servants of Sebastiano:

MARTHA, *a village girl* (Mezzo-Soprano).
PEPA, *a village girl* (Soprano).
ANTONIA, *a village girl* (Soprano).
ROSALIA, *a village girl* (Contralto).
NURI, *a village girl* (Soprano).
MORUCCIO, *a miller* (Baritone).
PEDRO, *a shepherd* (Tenor).
NANDO, *a shepherd* (Tenor).
Priest, Villagers, etc.

ARGUMENT

The simple but strong story of the displacing of dishonest love and deception by honesty is here woven into a musical theme of vigor and beauty.

Prologue

A Rocky Fastness in the Pyrenees. All his life long Pedro the shepherd has lived among the heights of the Pyrenees. He sees few faces except that of his fellow-shepherd, Nando, and women almost not at all; but he dreams of the day when the Blessed Virgin will send him a wife. Beyond this dream he lives care-free among his beloved hills. As if in answer to his prayer, his wealthy employer one day brings to him a beautiful Lowlands girl, Martha, and tells him that she shall be his wife if he will go to the Lowlands and live with her at the mill. Unknown to Pedro, Martha has been the mistress of Sebastiano, who is taking this means to keep her in respectable society.

Act I

Interior of the Mill. All of Sebastiano's servants except Pedro know of Martha's relations with their employer, and have much sly fun at the simple shepherd's expense. Sebastiano himself is about to contract marriage with an heiress. Martha views her own approaching marriage bitterly. She is at heart an honest girl, who has been forced into her present position, and she dislikes to delude Pedro, whom she has come to admire. But she is powerless to hinder the course of events, and the marriage takes place, while Pedro accepts at full value the boisterous congratulations of the villagers. It is Sebastiano's intention to continue his relations with Martha, but she avoids him by not going to her room. She also avoids Pedro, who is becoming puzzled by the turn of events.

Act II

Same Scene. Early Morning. Nuri, a peasant girl, who has taken quite a fancy to Pedro, enters singing

and knitting. She finds him alone and disconsolate. He tells her that he is going away. Martha comes from her room and finding them talking, becomes suddenly jealous for her husband's regard and orders Nuri out of the house. Pedro goes with her, and Martha, not knowing what course to pursue, confides in old Tommaso, who advises her to tell Pedro the truth. This she does not want to do; she feels that Pedro really loves her, and her own regard is awakening. Pedro returns and tells her that he does not belong in the Lowlands; his place is away from men, among the Hills. "Ah, take me with you, then!" she pleads, but he in a rage advances with a knife to kill her. Love and remorse prevent the deed, and the two are reconciled and determine to fly together. They are prevented by the entrance of Sebastiano and the villagers who wish to make merry over the wedding. Sebastiano mockingly thrums on a guitar and bids Martha dance for them. Pedro springs at him, and the villagers interpose to prevent a fight between the two men.

Act III

Same Scene. Sebastiano's conduct has reached the ears of his fiancée, and she rejects him. He returns to Martha for consolation, and is amazed when she also turns from him. In scorn he seeks to force his attentions upon her, when she calls aloud for Pedro. He has escaped from the villagers and now bounds into the room wild with just anger. At first he draws a knife, but seeing that Sebastiano is unarmed he throws it away and meets him on equal terms. After a furious struggle, Pedro shakes and throws his rival aside, helpless. The crowd gathers, and Pedro defies one and all. "Why don't you laugh now?" he demands. Then picking up Martha in his strong young arms he escapes with her to freedom among the Hills.

DANIEL FRANÇOIS ESPRIT AUBER

A French composer, born January 29, 1782, at Caen, Normandy. His parents planned for him a business career, but his aptitude for music led to his studying under Cherubini. It was not until thirty-eight that he achieved his first success in opera, "La Bergere Chatelaine." In 1822 he became associated with Eugene Scribe, the librettist, and the two produced many light and romantic operas in rapid succession, chief among them being: "Masaniello" (1828), "Fra Diavolo" (1830), "Lestocq" (1834), "The Ambassadress" (1836), "The Black Domino" (1837), "The Crown Jewels" (1841), and "Marco Spada" (1853). "Fra Diavolo," however, is the only one that seems to have won a permanent place in repertoire. Auber died in Paris, May 13, 1871.

FRA DIAVOLO

(*Frah Dee-ah'-vo-lo*)

(Or, The Inn of Terracina.) Light Opera in Three Acts. Music by Daniel François E. Auber. Book by Eugene Scribe. First produced at the Opera Comique, Paris, January 28, 1830.

SCENE: A Terracine Village.
TIME: The Nineteenth Century.

CAST

FRA DIAVOLO, *a bandit chief* (Tenor).
LORD COCKBURN, *an English tourist* (Basso).
LADY PAMELA COCKBURN, *his wife* (Mezzo-Soprano).
LORENZO, *an officer of the guard* (Tenor).
MATTEO, *a tavern-keeper* (Basso).

ZERLINE, *his daughter* (Soprano)
FRANCESCO, *a miller* (Baritone).
GIACOMO, *a bandit* (Basso).
BEPPO, *a bandit* (Tenor).
Bandits, Villagers, Servants, etc.

ARGUMENT

"Fra Diavolo," one of the most tuneful of the light operas, is written around the adventures of a famous Italian bandit, the terror of the countryside. Despite the heavy reward offered for his capture, he remains at liberty by adopting numerous disguises. In the present adventure he travels under the name of the Marquis of San Marco.

ACT I

Matteo's Tavern. The Roman authorities have offered a reward of ten thousand piastres for the capture of Fra Diavolo, the robber. Lorenzo, an officer, is sent with a company of guards and hopes to win this reward, and also the hand of Zerline, the pretty daughter of the innkeeper. Lorenzo proclaims the reward at the inn. Soon after, Lord and Lady Cockburn, English travellers, enter, saying that they have been robbed. Lord Cockburn has another grievance in the over-zealous attentions of a travelling companion, the Marquis of San Marco, to his wife. The Marquis arrives,. not at all disturbed by the contretemps, and orders a hearty dinner, while hearing Zerline relate stories of the celebrated bandit chief. He again devotes his attention to Lady Pamela, and purloins from her a valuable locket. Lorenzo and his guards now return with news that the robber band has been dispersed.

ACT II

Zerline's Bedroom. The English travellers are shown to their apartments, which adjoin the bed-chamber of Zerline. The girl, as she makes their rooms ready, is in high spirits over the success of her lover, Lorenzo. Meanwhile, Fra Diavolo and two of his gang hide themselves in Zerline's room. She returns and prepares for

bed oblivious of their presence. After she has fallen asleep, the trio proceed to finish the job of robbing the English couple. They are detected and an alarm follows. Lorenzo and his guards appear, but Fra Diavolo, as the Marquis, covers the retreat of his two men. But the jealousy of both the noblemen and the soldier is aroused by the presence of the supposed Marquis in the sleeping apartments. To cover his designs, the latter declares that he had an appointment with Zerline. Lorenzo challenges him to fight a duel, and the bandit agrees to give him satisfaction on the following day.

Act III

In the Forest. Fra Diavolo has resumed his own name and dress and exults in the fact that he is his own master once more. While awaiting the English travellers or whomever else may cross his path, a wedding procession approaches. Zerline is to be married against her will to Francisco, a well-to-do peasant. In the procession are the two escaped bandits, who are recognized by Lorenzo and used by him to lure Fra Diavolo into an ambush. The stratagem is successful and the chief is slain, but at the last he is generous enough to declare Zerline's innocence. The English couple are amazed to find that he is one and the same with their acquaintance the Marquis. Especially is Lady Pamela chagrined over her folly. The successful Lorenzo claims and receives both rewards for which he has striven, to his own joy and that of Zerline.

MICHAEL WILLIAM BALFE

An Irish composer, born in Dublin, May 15, 1808. He came first to notice as a boy musical prodigy, playing the violin in public at the age of nine. He had also begun to compose music. He went to London to continue his studies, when fifteen, and two years later proceeded to Italy, where he had the advantage of the finest teachers, among them Galli and Rossini. He was the possessor of a rich baritone voice, and at nineteen we find him singing in the Italian Opera, at Paris, with applause. From the year 1830 he produced many musical compositions—ballet music, songs, operas, and operettas. The most lasting operas have been: "The Bohemian Girl" (1843), "The Rose of Castile" (1857), and "The Talisman" (1874). Only the first of these is produced today. In 1846 Balfe was appointed conductor of the London Italian Opera. He died in 1870.

THE BOHEMIAN GIRL

(*The Bo-hee'-mi-an Girl*)

Romantic Opera in Three Acts. Music by Michael William Balfe. Book by Alfred Bunn. First produced at the Drury Lane Theatre, London, November 27, 1843.

SCENE: Presburg and Vicinity.
TIME: Eighteenth Century.

CAST

COUNT ARNHEIM, *Governor of Presburg* (Baritone).
THADDEUS, *a Polish exile* (Tenor).
FLORESTEIN, *the Count's nephew* (Tenor).
DEVILSHOOF, *chief of the gipsies* (Basso).
CAPTAIN OF THE GUARD (Basso).
ARLINE, *the Count's daughter* (Soprano).

BUDA, *her nurse* (Soprano).
THE GIPSY QUEEN (Soprano).
Gipsies, Huntsmen, Officers, Guests.

ARGUMENT

"The Bohemian Girl" is the romantic story of a high-born child kidnapped by the gipsies, whose after life is an intermingling of court and rustic environment. It has remained one of the most popular of the lighter operas

ACT I

Count Arnheim's Estate. A group of huntsmen await the coming of their master the Count, who is going upon a chase. He appears leading by the hand his little daughter, Arline, to whom he bids farewell, as the hunters set forth. After they have gone and Arline's nurse has taken her away, Thaddeus, a Polish fugitive, rushes in seeking to escape the Austrian soldiers. A gipsy band next comes upon the scene, headed by Devilshoof, who induces the exile to join them. His belongings are taken away from him and he is given a ragged gipsy dress which, however, serves him as a disguise. Florestein, the Count's nephew, now rushes in, greatly excited, saying that Arline has been attacked by a vicious stag. Thaddeus seizes a rifle, hastens after the hunters, and kills the animal. In gratitude, the Count asks him to dine with the huntsmen, but at the banquet Thaddeus refuses to drink a toast to the emperor. The soldiers are ready to lay violent hands upon him, when Devilshoof interferes in his behalf. The latter is imprisoned for his temerity but soon escapes and is seen carrying off Arline, across a gorge in the mountains.

ACT II

Scene 1. A Gipsy Camp in Presburg. Twelve years have elapsed since the kidnapping of the Count's daughter. The child has grown up into a beautiful young woman, and her devoted guard is Thaddeus. The gipsies have reared the girl as one of their band.

While Arline is sleeping, Florestein, who comes drunken upon the scene, is robbed of a medallion. Arline now awakens and tells Thaddeus of her dream of "marble halls" of her childhood. The two declare their mutual love, and their hands are joined in the gipsy rite of betrothal by the Queen, who, however, is jealous and vows vengeance.

Scene 2. Another Street. The gipsies, led by Arline, go singing down the street on the way to a great fair.

Scene 3. The Fair. A crowd of sightseers and amusement-seekers is present. Florestein and the Count appear, and the former attempts some familiarities with Arline, who resents them. The gipsy Queen then slips the stolen medallion into the girl's possession so that she may be accused of robbing him. The plan succeeds and Arline is arrested.

Scene 4. Count Arnheim's Apartments. While the Count is gazing at the portrait of his long-lost daughter, the supposed gipsy girl is brought before him charged with the theft of the medallion. She pleads her innocence, and her story and a scar upon her arm enable the Count to recognize her as his daughter, and he receives her with open arms.

Act III

Hall in the Count's Castle. Arline is seen surrounded by every luxury, but her heart is sad. She remembers the old free life and her love for Thaddeus. He also is longing for her, and through the boldness of Devilshoof comes to visit her, but before the two men can retreat, guests appear and they are forced to hide themselves. When the hall is filled with guests, the gipsy Queen appears and endeavors to throw shame upon Arline by announcing that she has concealed Thaddeus. The latter comes forward to defend the girl's name, and discloses his own identity as a Polish noble. The Count finally relents and agrees to his suit for Arline's hand. The gipsy Queen, in a rage, attempts to shoot Thaddeus, but as Devilshoof tries to wrest the rifle from her hands, kills herself instead.

LUDWIG VON BEETHOVEN

Although Beethoven is recognized as one of the greatest, if not the greatest, musical composers of modern times, he produced only one opera. He was born at Bonn, Germany, December 16, 1770. He died at Vienna, March 26, 1827. His works are numerous and in every variety of style—oratorios, chamber music, orchestral suites, vocal music, and compositions for the pianoforte. It was Schikaneder, the librettist of Mozart's "Magic Flute," who first suggested to Beethoven that he compose an opera. The completed work, however, was produced under the patronage of Baron Von Braun, who was then manager of the Theatre An Der Wien, Vienna, where the opera, "Fidelio," was first sung.

FIDELIO

(*Fee-day'-lee-o*)

Dramatic Opera in Two Acts. Music by Ludwig Von Beethoven. Book by Joseph Sonnleittiner, after Bouilly's "Leonore." First produced at the Theatre An Der Wien, Vienna, November 20, 1805.

SCENE: A Prison near Seville.
TIME: The Eighteenth Century.

CAST

DON FERNANDO, *minister of state* (Baritone).
DON PIZARRO, *governor of prison* (Baritone).
DON FLORESTAN, *a noble prisoner* (Tenor).
LEONORA, *his wife, known as "Fidelio"* (Soprano).
ROCCO, *jailer* (Basso).
MARCELLINA, *his daughter* (Soprano).
JACQUINO, *turnkey* (Tenor).
CAPTAIN OF THE GUARD (Basso).
Prisoners, Guards, Citizens, etc.

ARGUMENT

"Fidelio," the only opera written by Beethoven, has been subjected to several changes. It was originally in three acts, and the composer wrote four different overtures for it. The book is a simple story of conjugal love and fidelity.

Act I

Courtyard of the Prison. Don Florestan, a Spanish nobleman, incurs the hatred of Don Pizarro, governor of the prison, and soon disappears from the world. Florestan's wife, Leonora, suspects that his enemy has hidden him away in one of the prison dungeons, and disguises herself as a young man known as "Fidelio," in order to rescue him. She enters service with Rocco, the jailer, and soon finds her husband, as she had feared. Meanwhile, she is in danger of discovery, as she wins the approval of the jailer and his daughter, Marcellina, and the latter falls in love with the handsome "young man," much to the sorrow of the turnkey Jacquino, who loves Marcellina. Fidelio cannot refuse the proffered match as she desires to keep on good terms with the jailer. Word is received that the minister, Don Fernando, is coming to inspect the prison. This fills Pizarro with alarm and he resolves to put Florestan out of the way before that time. Rocco refuses to kill the prisoner, but finally consents to dig the grave. Fidelio overhears the plans and is in despair. She obtains the jailer's permission for the prisoners to file out into the courtyard to get the fresh air. She hopes thus to get some message to her husband, but he does not appear with the rest, so she accompanies Rocco to dig the grave.

Act II

Scene 1. Florestan's Dungeon. In one of the lowest cells of the prison, Fidelio finds her husband weak from exhaustion. He does not recognize her. She gives him food and drink, and with simulated cheerfulness helps to dig the grave. Before the task is

ended Pizarro comes down eager to get his dangerous prisoner out of sight. The minister is coming. Pizarro is about to stab the prisoner, when Fidelio, or Leonora, throws herself in front of him crying: "First slay his wife!" She menaces him with a pistol and the cowardly governor flees. Trumpets from without announce the arrival of Don Fernando, while Florestan clasps his wife in his arms and Rocco scratches his head in bewilderment.

Scene 2. The Courtyard. Fernando quickly frees Florestan, and the chains are ordered upon Pizarro instead. The minister felicitates with the rescued man in having a "Fidelio" for his wife. Marcellina decides that Jacquino will make her a better husband, after all, greatly to the turnkey's delight.

VINCENZO BELLINI

Bellini was one of those unfortunate examples of a musical genius cut off in his first rich maturity. Born in Catania, Sicily, November 3, 1802, he died in the village of Puteaux, France, September 23, 1835, at the age of thirty-three. He was educated at Naples, under Zingarelli, and when only twenty he had composed an opera, "Bianca and Fernando," which was successfully produced. Several others followed, of which "Il Pirata," "La Sonnambula," "Norma," and "I Puritani" have sufficed to make his fame permanent.

LA SONNAMBULA

(*Lah Son-nahm'-bu-la*)

(The Sleepwalker.) Romantic Opera in Three Acts. Music by Vincenzo Bellini. Book by Felice Romani. First produced at the Carcano Theatre, Milan, March 6, 1831.

SCENE: A Village in Switzerland.
TIME: Early Nineteenth Century.

CAST

COUNT RODOLPHO, *Lord of the Castle* (Basso).
TERESA, *owner of the Mill* (Soprano).
AMINA, *her foster daughter* (Soprano).
LISA, *owner of the Inn* (Soprano).
ELVINO, *a young farmer* (Tenor).
ALESSIO, *a villager* (Basso).
Notary, villagers, etc.

ARGUMENT

"La Sonnambula" is a simple, human story, written into an opera full of tenderness and color. Its appeal

to the sympathies, because of an unmerited punishment falling on the head of a young girl who walks in her sleep, and its final dramatic climax, unite to make it lastingly popular.

Act I

The Village Green. The villagers make merry, for they celebrate the betrothal of Amina, the pretty foster daughter of Teresa, who owns the mill, and Elvino, a landowner of the neighborhood. Only one person, however, does not enter into the merry-making—Lisa, the proprietress of the tavern, for she also is in love with the young farmer. Alessio, a villager who sues for her hand, is repulsed. Presently the two lovers enter, and a notary brings in the contract, which is duly signed. Just at this moment, a stranger drives up, who is on his way to the castle hard by, but first seeks shelter at the tavern. He addresses a polite speech to Amina, much to her lover's annoyance. Teresa, however, warns him against the castle, which is said to be haunted.

Act II

A Room in the Inn. The stranger proves to be Rodolpho, who is lord of the castle. He is conducted to his room in the inn by Lisa, who is not averse to flirting with him. They are interrupted by some of the villagers without, and Lisa runs away, dropping her handkerchief in her haste. Shortly afterward, Rodolpho is astonished to behold the figure of Amina, clad in a white night-dress, raise his window and enter his room. He soon sees that she is walking in her sleep, and it is this apparition that has given rise to the village superstition. Rodolpho considerately leaves the room, and the sleeping girl falls upon the bed. Lisa, however, sees in this situation an opportunity to wean away Elvino from his sweetheart. She brings Elvino into the room and points out the sleeping girl. The latter, awakened by the noise, as others have entered, is covered with confusion, and cannot explain her conduct to Elvino, who casts her off in scorn.

Act III

Scene 1. A Valley. The villagers try to reconcile the lovers, but Elvino, meeting Amina, still scorns her. He snatches his ring from her finger. She is heartbroken, for she still loves him.

Scene 2. Near the Mill. Lisa has lost no time in making Elvino promise to marry her, instead of Amina. Preparations for the wedding are afoot. Rodolpho tries to dissuade Elvino from this step. He tells him about somnambulism, but Elvino is incredulous. Teresa confronts Lisa with her handkerchief, which was found in Rodolpho's room. At this moment the attention of all is directed to Amina, who emerges from a window upon the roof of the mill. She is again walking in her sleep, and she proceeds to cross a rickety foot-bridge near the turning wheel, while the villagers fear for her life. At last she crosses in safety, and as she reaches the ground, she speaks of her lost love. Elvino, convinced and touched, gently replaces his ring on her finger, while her friends crowd around her in congratulation.

NORMA

(*Nor'-ma*)

Dramatic Opera in Two Acts. Music by Vincenzo Bellini. Book by Felice Romani. First produced at Milan, in 1832.

Scene: Gaul.
Time: Circa 30 B.C.

CAST

Orovist, *chief of the Druids* (Basso).
Norma, *his daughter the High Priestess* (Soprano).
Adalgisa, *a priestess* (Contralto).
Pollione, *Roman proconsul* (Tenor).
Flavius, *his friend* (Tenor).
Clotilda, *friend of Norma* (Soprano).
Two Children, Priests, Soldiers, Druids.

ARGUMENT

"Norma" is an opera of tragic intensity, written around the theme of a woman's scorn. A Druidic priestess, forsaken by her Roman lover, brings down vengeance upon his head, but is yet willing to share his fate.

Act I

Grove of the Druids. Norma, the High Priestess of the Druids, is charged with the duties of the Temple, and she alone can declare war or peace. By cutting the sacred mistletoe she can give the signal for war, and this she is urged to do in order that the Roman invaders may be expelled; but she stays her hand. Despite her vows to the Temple, she has secretly wedded Pollione, the Roman proconsul, and has had two children by him. But the Roman is faithless and is even now planning to abduct Adalgisa, another virgin of the Temple. The latter, however, resists his pleas and finally confesses her temptation to the priestess. Norma is disposed to pardon her, remembering her own weakness, until she learns that the proconsul is the man involved; then she turns upon Pollione, who enters, and loads him with reproaches.

Act II

Scene 1. Norma's Apartments. While the two children of Norma's secret union with the Roman lie asleep upon a couch, the Priestess enters resolved to kill them. But maternal love proves stronger than anger, and she asks Adalgisa, who now enters, to take charge of the children and conduct them to the proconsul. They may thus escape to Rome while she herself remains to expiate her sin upon the funeral pyre.

Scene 2. The Temple Interior. While Adalgisa is ministering at the altar, the Roman impiously attempts to seize her by force. Norma enters and strikes upon the sacred shield, summoning all her warriors. She declares that the time has come to make war and drive out the invaders. They seize the

proconsul and bring him before her for judgment. Norma condemns him and then tears off the wreath from her brow, saying that she also has been guilty. The proconsul recognizes too late the worth of the woman he has scorned. The Druids make ready the funeral pyre and Norma ascends it with her lover, both perishing in the flames.

I PURITANI

(*Ee Pu-re-tahn'-ee*)

(The Puritans.) Romantic Opera in Three Acts. Music by Vincenzo Bellini. Book by Count Pepoli. First produced in the Théâtre des Italiens, Paris, January 25, 1835.

SCENE: Near Plymouth, England.
TIME: Circa 1635.

CAST

LORD GAUTIER WALTON, *a Puritan* (Basso).
SIR GEORGE WALTON, *his brother* (Basso).
LORD ARTHUR TALBOT, *a Cavalier* (Tenor).
SIR RICHARD FORTH, *a Puritan* (Baritone).
SIR BENNO ROBERTSON, *a Puritan* (Tenor).
HENRIETTA OF FRANCE, *widow of King Charles* (Soprano).
ELVIRA, *daughter of Lord Walton* (Soprano).
Puritans, Soldiers, Guards, Women, Pages, etc.

ARGUMENT

A slight historical background is offered for this opera, in the wars between the soldiers of Cromwell and the followers of the fallen king, Charles I.

ACT I

A Fortress near Plymouth. Lord Walton, a loyal adherent of Cromwell the Protector, is in charge of this stronghold, which contains political prisoners, among them Queen Henrietta, widow of Charles I. Lord Walton's daughter, Elvira, is enamored of Lord

Arthur Talbot, a Cavalier, and follower of the Stuarts, but her hand has been promised by her father to Sir Richard Forth, a Puritan. Yielding to her entreaties, however, he allows her to betroth herself to Talbot, and her uncle, Sir George Walton, arranges for the safe conduct of the Cavalier.

Talbot arrives, and then discovers that Queen Henrietta is a prisoner there. As a loyal follower, he plots her escape. He obtains Elvira's bridal veil and drapes it over the form of the Queen. As they pass out they are intercepted by Forth, the disappointed suitor. He halts them, believing the lady to be Elvira, but when her features are partially disclosed, and he sees that it is another woman, he permits them to pass. When the escape is discovered, Elvira is so wrought up over her lover's apparent faithlessness, that she loses her reason.

Act II

Another Part of the Fortress. Elvira seems hopelessly mad. She wanders around like one distraught. Her uncle, Walton, and her Puritan lover, Forth, declare that they will meet Talbot in battle, and avenge her distress.

Act III

A Grove. Having accomplished the safety of his Queen, Talbot once more becomes the lover. He risks his personal safety to come to a grove near the fortress, in the hope of seeing Elvira. He meets her in the woodland, and is able to lighten her darkened mind no little by his presence and renewed words of love. But she is still in a disturbed state. While he is trying to recall her memory and reason, he hears men approaching. He knows that capture means death, but he will not forsake her. He is arrested and speedily sentenced to death. The execution is about to take place, when word is received that the Cavalier forces have been signally defeated, and Cromwell has proclaimed amnesty for all prisoners. Talbot is accordingly set free, and the sudden joy operates to restore Elvira's full reason. She and Talbot are united.

HECTOR BERLIOZ

This French composer was educated for the profession of medicine, but turned aside to the more congenial paths of music. He was born in La Cote-Sainte-Andre, near Grenoble, December 11, 1803. At the age of twenty-seven he won first prize in the Paris Conservatory of Music, for his cantata, "Sardanaple." After a few months' study in Italy, he turned seriously to the production of opera, and also to musical criticism in prose. His best known operas are: "Benvenuto Cellini," "Beatrice and Benedict," and "The Trojans." Strangely enough, he is remembered to-day for "The Damnation of Faust," which originally was not an opera at all, but a dramatic cantata. Berlioz was also the composer of orchestral symphonies, such as "Episode in the Life of an Artist," in which the various instruments take the part of speaking or singing characters. He may thus be regarded as a pioneer in the school of "chamber music." He died in Paris, March 9, 1869.

BENVENUTO CELLINI

Opera in Three Acts. Music by Hector Berlioz. Book by Du Wailly and Barbier. First produced in the Grand Opera, Paris, September 3, 1838.

SCENE: Rome.
TIME: 1532.

CAST

CARDINAL SALVIATI (Basso).
BALDUCCI, *Papal Treasurer* (Basso).
TERESA, *his daughter* (Soprano).
BENVENUTO CELLINI, *a goldsmith* (Tenor).

ASCANIO, *his apprentice* (Mezzo-Soprano).
FRANCESCO, *artisan in Cellini's workshop* (Tenor).
BERNARDINO, *artisan in Cellini's Workshop* (Basso).
FIERAMOSCA, *sculptor to the Pope* (Baritone).
POMPEO, *a bravo* (Baritone).

ARGUMENT

Cellini is a famous goldsmith of Rome, in the sixteenth century, who is commissioned by the Pope to make a certain statue. It is carnival time, and his attention is distracted not only by this fact, but also by the love of Teresa, the Papal Treasurer's daughter. After a tangle of cross purposes, the statue is finished triumphantly. It proves to be "Perseus," one of the historic art treasures of Florence.

THE DAMNATION OF FAUST

(*The Dam-na'-tion of Fowst*)

Dramatic Opera in Four Acts. Music by Hector Berlioz. Book by Berlioz, Gerard and Gandonniere. First produced in Paris, without costumes, in 1846.

SCENE: A German Village.
TIME: The Eighteenth Century.

CAST

FAUST, *a philosopher* (Tenor).
MEPHISTOPHELES, *the tempter* (Basso).
BRANDER, *a convivial friend* (Basso).
MARGUERITE, *a peasant girl* (Soprano).
Peasants, Troopers, Roysterers, Students, Sylphs, Fiends, Angels.

ARGUMENT

This version of the Faust legend is remarkable for its dramatic intensity and the passion of its music.

Act I

The Open Fields. Faust, a learned philosopher, wanders out into the sunrise, tired of books for the nonce and pondering the mysteries of Nature. He observes a group of peasants who take great delight in a parade of marching soldiers, but he only wonders at their enthusiasm.

Act II

Faust's Study. The philosopher returns to his books more than ever weary of them and of all the world. Somehow with all his learning his heart is empty and unsatisfied. He resolves to end it all with a dose of poison, but the sound of Easter music stays his hand. Now comes the fiend, Mephistopheles, to tempt him with the pleasures of the world, and Faust yields and goes with him to a tavern. The coarse songs and jests of the roysterers soon disgust him, however, and Mephistopheles takes him to a beautiful garden where he is lulled to sleep by soft music and dreams of a charming peasant girl, Marguerite. Sylphs dance about him as he awakes, filled with desire to find the girl of his dreams. Soldiers and students pass by singing their rollicking songs, and Faust feels the love of the world once more surging through his veins.

Act III

Marguerite's Chamber. The fiend conducts Faust to the home of his unknown sweetheart, and Faust conceals himself in her room. Marguerite also has dreamed of Faust and enters the room musing upon her vision while she braids her hair. Meanwhile, Mephistopheles sings a mocking song without. Faust reveals himself to the startled girl and pleads his suit so ardently that she is finally persuaded to give herself to him. Their love scene is interrupted by the fiend who comes to warn them that Marguerite's mother and friends are near at hand. Faust is dragged away unseen by the exultant demon, while the villagers threaten the defenceless girl.

Act IV

Scene 1. Marguerite's Chamber. Marguerite sits alone and grief-stricken, sorrowing for her own sin, for her mother's death, and for the absent Faust. Soldiers march past singing.

Scene 2. Faust's Study. Faust also is yearning for Marguerite, and when the fiend appears and tells him he can save the girl only by signing a paper, Faust consents. Marguerite is in prison condemned to death for the murder of her mother, to whom Mephistopheles had given too heavy a sleeping potion. The paper, however, does not free Marguerite but instead consigns Faust's soul to perdition. He goes with the fiend upon a wild night ride on two black chargers which at last convey them to Hell, where a group of demons exult over his downfall.

Epilogue

The Prison Cell. The unhappy and penitent Marguerite is saved and ascends with angels to Heaven.

GEORGES BIZET

A French composer, born in Paris, October 25, 1838. He studied music under Halévy, and later at the Paris Conservatory. He composed many pieces of music, long and short, but is chiefly remembered for five operas: "Vasco da Gama" (1863), "The Pearl Fishers" (1863), "The Fair Maid of Perth" (1867), "Djamileh" (1872), and "Carmen" (1875). The last is by far his most famous work, and has remained a prime favorite with opera-goers. Bizet died near Paris, June 3, 1875.

CARMEN

(*Car'-men*)

Romantic Opera in Four Acts. Music by Georges Bizet. Book by Meilhac and Halévy, after the novel by Prosper Merimée. First produced at the Opera Comique, Paris, March 3, 1875.

SCENE: Seville.

TIME: Early part of Nineteenth Century.

CAST

ZUNIGA, *a lieutenant* (Basso).
JOSÉ, *a sergeant* (Tenor).
MORALES, *a sergeant* (Basso).
ESCAMILLO, *a bull-fighter* (Basso).
DANCAIRO, *a smuggler* (Tenor).
REMENDADO, *a smuggler* (Baritone).
CARMEN, *a gipsy girl* (Soprano).
FRASQUITA, *a gipsy* (Soprano).
MERCEDES, *a gipsy* (Contralto).
MICHAELA, *a peasant girl* (Soprano).
Gipsies, Peasants, Citizens, Cigarette Girls, Soldiers.

ARGUMENT

"Carmen" is a colorful opera, founded upon Merimée's brilliant romance depicting Spanish gipsy and

peasant life. The central figure is a heartless coquette who lives only for the passion of the passing moment.

Act I

A City Square. A troop of soldiers under the command of Don José, together with town idlers, throng the open square during the noon hour. Especially are they interested in the pretty girls who work in a neighboring cigarette factory. Only the officer, Don José, is indifferent to these coquettes as they jest with the men. Seeing his indifference, Carmen, the gipsy girl and the greatest flirt of them all, practices her wiles upon him and flings him a red rose. Don José's blood is finally fired, but the girls return to their work, and Michaela, a gentle peasant girl from his home village, arrives with a message for him. The officer is about to throw the gipsy's rose away when a commotion is heard within the factory and the girls rush out. Carmen has quarreled with another girl and stabbed her. The assailant is brought forward and pinioned to prevent further mischief, but she so bewitches the young officer that he connives at her escape.

Act II

A Tavern Room. Carmen has returned to her nomadic life and we find her with her companions singing and carousing in a road house. The famous bullfighter, Escamillo, enters, and Carmen is greatly fascinated by him and also makes him aware of her charms. The inn is closed for the evening, but Carmen and two of the gipsy men who are smugglers await the arrival of José. The latter is deeply in the girl's toils, and when he appears she urges him to desert the army and join the gipsy band. At first he refuses, but when a superior officer appears and orders him out, swords are drawn. Carmen summons the gipsies, who overpower the officer, and all, including José, escape to the mountains.

Act III

Mountain Retreat of the Smugglers. The smugglers have been busy and successful, aided by José who is still wildly in love with Carmen. She, however, is growing cold to him. He sees this and is deeply dejected by it and at the thought of his perfidy. Carmen's latest conquest, Escamillo, now appears seeking her, and José, wildly jealous, would spring at his throat but for the intervention of the gipsies. The faithful Michaela again finds José and beseeches him to hasten with her to the bedside of his dying mother. After a struggle between duty and desire, duty prevails and he departs with her.

Act IV

Exterior of the Bull-Fighting Arena. All Seville is hastening to one of the great fights of the season, where their favorite toreador, Escamillo, is to appear. Carmen has accompanied him, despite the warnings of her friends that the furious José is seeking her. Amid great pomp Escamillo enters the arena, but before she can follow him, her discarded lover appears. At first he pleads with her to return to him. She refuses, and the enraged José stabs her to the heart just as the victorious fighter returns from the arena.

THE PEARL FISHERS

(Les Pecheurs des Perles.) Romantic Opera in Three Acts. Music by Georges Bizet. Book by E. Cormon and M. Carre. First produced at Paris, 1863.

Scene: The Isle of Ceylon.
Time: Barbaric Period.

CAST

Leila, *a priestess* (Soprano).
Nadir, *a pearl fisher* (Tenor).
Zurga, *a chief* (Baritone).
Nurabad, *the high priest* (Basso).
Fishermen, Fakirs, Priests and Priestesses, Islanders.

ARGUMENT

"The Pearl Fishers" is a rapidly moving opera, woven around a simple theme and involving only four leading characters.

Act I

On the Seashore. A semi-barbaric tribe meet to elect a chief and to hold an annual festival and vigil to frighten away the evil spirits. They choose Zurga as their chief. While the festival is in progress, Zurga's former friend, Nadir, appears from the forest. The two had become estranged on account of their rivalry for the hand of a beautiful woman who had mysteriously appeared on their shores a year before. Each year she comes to pray for the tribe, and none dares molest her or look upon her face. While the two reunited friends converse, a boat draws near and the fair stranger is again announced, accompanied by Nurabad, the high priest. The people draw near her in awe, asking her to intercede for them. She promises to keep lonely vigil for them, and Zurga promises in his turn that, if she is true to her trust, he will bestow upon her a pearl of great price, but that if she is untrue, death shall be her portion. Nadir is a deeply interested spectator, as he recognizes the voice of the woman he so passionately loved a year before. After all the rest have departed he lingers below the rocks where she is holding her vigil.

Act II

Ruins of a Temple. Nurabad, the high priest, installs Leila in her position as priestess of the tribe. He tells her that she must remain in silent watch and prayer throughout the night. She is fearful of the forest sounds, but promises. Nurabad departs. As Leila trembles at the roar of wild beasts, she is suddenly reassured by the sound of a human voice. It is Nadir singing to her in the distance. She answers,

and Nadir, overjoyed, tells her of his love. They embrace, but are surprised by the high priest, who has been in hiding. He calls the people together, telling them that their priestess has been false to her vows. The tribesmen are ready to slay her, but Nadir shields her with his body. Zurga, in order to protect his friend, commands the pearl fishers to disperse. Nurabad tears away Leila's veil, and Zurga then recognizes her as the same woman over whom he and Nadir had formerly quarreled. A storm arises, and the people pray to the gods while the priests lead Leila away. Nadir is sentenced to death.

Act III

A Tent by the Sea. Zurga is torn between conflicting emotions of his love for Leila and his friendship for Nadir. In the midst of his inner struggle, Leila comes, guarded by two pearl fishers, to intercede for her lover. Zurga declares his own love for her, but she disdains him. She is ready to die if Nadir dies. She gives him a chain which she had formerly received as a guerdon. Zurga, much moved, departs, and the tribesmen cluster around their prospective victims, Leila and Nadir, and begin their tribal dance. As they are at last on the point of stabbing the victims with their knives, Zurga re-enters, telling them that their camp is in flames. They hasten away, while Zurga boasts that he is the incendiary and has chosen this method of saving the captives. He strikes off their shackles, while Nurabad, who has overheard, hastens away to the people, to obtain aid in preventing the escape. Nadir and Leila, however, have time to make their way to the cliffs and safety. Zurga remains behind to shield their flight, and is slain by the knives of his followers.

DJAMILEH

(*Jam'-i-leh*)

Light Opera in One Act. First produced at the Opéra Comique, Paris, 1872. Music by Bizet, words by Louis Gallet, based on Alfred de Musset's poem, "Namouna." The scene is Cairo, the time mediæval.

Djamileh is a beautiful slave who is in love with her master, Prince Haroun, a Turkish nobleman, who is tired of her and wishes to sell her. But she persuades his secretary, Splendiano, who is in love with her, to aid her in regaining her master's affections. If she fails, she promises to wed Splendiano.

With the secretary's aid, when the slave dealer arrives, she is, in disguise, among the slaves offered to Haroun. She dances so charmingly that Haroun is entranced, and immediately buys her. When she reveals her identity, and pleads that her ruse was prompted by her love for him, he gladly receives her back into his favor.

LEO BLECH

Leo Blech, who was born in Aachen, April 22, 1871, belongs to the modern school of German composers. He has written shorter pieces and orchestral selections, but is known in America almost exclusively for one opera, "Versiegelt," which was produced at Hamburg in 1908.

VERSIEGELT

(*Fair-see'-gelt*)

(Under Seal.) Comic Opera in One Act. Music by Leo Blech. Book by Richard Batka and Pordes-Milo, after the story by Rauppach. First produced at Hamburg, 1908.

SCENE: A German village.
TIME: 1830.

CAST

BRAUN, *the Burgomaster* (Baritone).
ELSE, *his daughter* (Soprano).
FRAU GERTRUD SCHRAMM, *a young widow* (Mezzo-Soprano.)
FRAU WILLMER, *a neighbor* (Contralto).
BERTEL, *her son, the town clerk* (Tenor).
LAMPE, *a bailiff* (Basso).
KNOTE, *a villager* (Basso).
Watchmen, Officials, Villagers.

ARGUMENT

A little village comedy of customs and manners is here given an appropriate musical setting.

Sitting-room in Frau Schramm's House. An attractive young widow, Frau Schramm is the object of the

attentions of Herr Braun, the Burgomaster of the town. While flattered, she has thus far refused him a definite answer. Meanwhile, his daughter, Else, is loved by Bertel, the town clerk, but this match does not please the exalted mayor. He visits his wrath upon the head of Bertel's mother, Frau Willmer, who comes to tell her troubles to Frau Schramm. The Burgomaster is about to seize Frau Willmer's belongings for unpaid taxes, and she begs her neighbor to conceal a huge wooden wardrobe, her most cherished possession. Frau Schramm consents, and the bulky piece of furniture is dragged in. But Lampe, the bailiff, discovers its whereabouts, and posts off to report to the mayor. When Braun calls, he is not nearly so much concerned with the wardrobe as with the pretty widow. She takes the opportunity to plead the cause of Bertel and Else, but he is obdurate. The widow finally lets him embrace her, when a knock is heard. The mayor does not want to be discovered, so hides in the wardrobe. Lampe enters and places an official seal upon its doors. He hears a suspicious noise within, and departs to summon help. Meantime Else and Bertel arrive, and the widow prompts them to play the part of dutiful children for the imprisoned man's benefit. They would not think of eloping without his consent, O no!—but they will not release him until he grants this consent and settles a dowry upon his daughter. He makes the best of a bad bargain, and when Lampe and the neighbors enter, Bertel pretends that it was he who was in the wardrobe. All is explained amid general rejoicing. The Burgomaster kisses the blushing widow, and catching the younger pair in the same act, he exclaims, "So you are under seal, too, eh?" as the curtain falls.

ARRIGO BOÏTO

Arrigo Boïto was known as poet and librettist before turning his hand to composing. He was the author of the books to Ponchielli's opera "La Gioconda," and Verdi's "Otello" and "Falstaff." Boïto was born in Padua, Italy, February 24, 1842. From 1853 to 1862 he studied in the Milan Conservatory, but lived so long thereafter in Germany as to become Teuton in his musical tastes. He was an ardent admirer of Wagner's music. Since "Mefistofele" Boïto has written and composed another opera, "Nerone," but withheld it from production. "Mefistofele" is based on the two parts of Goethe's "Faust," thus going further than Gounod as to plot.

MEFISTOFELE

(*Mef-is-tof'-e-leh*)

(Mephistopheles.) Dramatic Opera in Prologue, Four Acts, and Epilogue. Music by Arrigo Boïto. Book by Composer. After Goethe's "Faust." First produced at La Scala, Milan, 1868.

SCENE: Germany and Greece.
TIME: Middle Ages.

CAST

MEPHISTOPHELES, *the Evil One* (Baritone).
FAUST, *a student* (Tenor).
WAGNER, *a student* (Basso).
NEREUS (Baritone).
PANTALIS (Tenor).
MARGUERITE, *a German girl* (Soprano).
MARTHA, *her mother* (Contralto).
HELEN OF TROY (Soprano).
Students, Townspeople, Spirits, Witches, Bacchanal Women, Greeks, etc.

ARGUMENT

The plot of this opera is not unlike that of Gounod's "Faust," except that it delves more deeply into Goethe's theme, and shows the final redemption of Faust.

Prologue

The Court of Heaven. As the angels prostrate themselves before the throne of the Most High, Mephistopheles appears and wagers that he can seduce the philosopher, Faust. He is bidden to try.

Act I

Frankfort. It is Easter Sunday. Amid the merry throng of the streets, Faust and Wagner wander, observing the crowd, but holding themselves aloof from it. Their attention is finally attracted by a gray Friar, whom every one seems instinctively to shun. He follows Faust so persistently, that the latter enters his house to avoid him. However, the Friar also slips in, and presently reveals himself to Faust as the Evil One. He says that he will open to Faust the riches and happiness of the world, if Faust will serve him in the next world. Faust accepts the proposition, and Mephistopheles carries him away on his cloak.

Act II

Scene 1. A Garden. Mephistopheles first offers Faust love, and introduces him to Marguerite, the village girl. The two walk arm in arm in a garden, while Mephistopheles keeps the coast clear by making love to Martha, her mother. Faust hands the girl a phial containing a powerful sleeping potion, which she is to give her mother.

Scene 2. The Brocken. The witches' saturnalia is in full progress. Mephistopheles shows Faust their wild revels. During one incantation, they summon before his eyes the picture of Marguerite, suffering imprisonment because of crimes instigated by him.

Act III

Interior of a Prison Cell. Marguerite is shown alone in a cell, crazed by grief and remorse. She has been condemned to death for poisoning her mother and killing her child. She can look only to Heaven for pardon. Through the power of Mephistopheles, Faust enters the prison and bids her escape with him, but she will not do so while he is associated with the Evil One. They urge her to go until day dawns, but they are forced to leave without her. She falls back lifeless, while an angelic choir chants that she is saved.

Act IV

A Scene in Ancient Greece. In order further to show his power, Mephistopheles transports Faust to ancient Greece, and bestows upon him the hand of the most beautiful of women, Helen of Troy. She tells Faust her story and the events leading to the fall of Troy. Faust makes ardent love to her, and she accepts him.

Epilogue

Faust's Study. Faust as an old man is seen reviewing his past life, which he regrets bitterly. He has not found happiness in the gratification of the senses. Mephistopheles appears, but finds that he has lost his power to tempt him. Sirens surround Faust and call to him seductively. He turns away and opens his Bible, reading therein that the vilest of sinners can repent and be saved. He prays for forgiveness, and Mephistopheles sinks into the earth, vanquished. Faust dies, and a shower of roses falls upon his body from above, in token that Heaven has accepted his soul.

ALEXANDRE BORODINE

This Russian composer turned to music as a relaxation from scientific labors. He was a chemist and physicist of repute, having a laboratory which communicated directly with his house. He himself said: "In winter I can only compose when I am too unwell to give my lectures. At Christmas (1886) I had influenza, so I stayed at home and wrote the Thanksgiving Chorus in the last act of 'Igor.'" He never finished this opera, however. It was completed by Rimsky-Korsakoff and Glazounoff, and presented in 1890, three years after the death of Borodine.

PRINCE IGOR

(*Prince Ee'-gor*)

A Russian Dramatic Opera in Prologue and Four Acts. Book and Music by Alexandre Borodine. First produced at St. Petersburg (Petrograd) in 1890.

SCENE: Russia and Siberia.
TIME: 1185.

CAST

PRINCE IGOR SVIATOSLAVITCH (Baritone).
YAROSLAVNA, *his second wife* (Soprano).
VLADIMIR, *his son by his first wife* (Tenor).
PRINCE GALITSKY, *brother of Yaroslavna* (Basso).
KONTCHAK, *a Khan of Tartar* (Basso).
KONTCHAKOVNA, *his daughter* (Contralto).
OVLOUR, *a Tartar soldier* (Tenor).
SCOULA, *a minstrel* (Basso).
EROCHKA, *a minstrel* (Tenor).
NURSE (Soprano).
YOUNG TARTAR GIRL (Soprano).
Russians, Tartars, Soldiers, Courtiers, etc.

ARGUMENT

A tale of early Russian history, which is more concerned with manners and customs than with historic incident. The opera is full of color and sentiment.

Prologue

Market Place of Poultvle, the seat of Prince Igor. Just as Prince Igor of Seversk is starting out at the head of his army to crush the Tartars, an eclipse of the sun occurs. This is regarded as a bad omen, and the people urge him to postpone his expedition, but he is determined to proceed. He takes with him his son, Vladimir, and commends his wife to the care of her brother, Prince Galitsky, who is also left at the head of the government.

Act I

Scene 1. Street in Poultvle. No sooner is Prince Igor gone, than the regent, Prince Galitsky, tries to wreck his throne. He curries favor with the people by allowing them the utmost license. He is assisted by two scoundrelly minstrels, Scoula and Erochka, who have deserted from the army.

Scene 2. Room in the Palace. Princess Yaroslavna sorrows over the absence of her lord, and deplores the dissoluteness of the court. Some young girls enter and complain to her of the ill-treatment accorded one of them at the hands of Galitsky, and implore protection. Yaroslavna upbraids her brother with his perfidy, and in a stormy scene orders him from her presence. At this moment a messenger enters with the news that Igor's army has been defeated, he and his son are prisoners, and the Tartars are marching against Poultvle. The news of this disaster causes the people to renew their loyalty, and rally to the defense of Yaroslavna.

Act II

Camp of the Tartars. The beautiful daughter of Kontchak, the Tartar prince, has enslaved the pris-

oner of war, Vladimir, much more completely than his soldiers could have done. Vladimir, indeed, is becoming reconciled to his captivity, since it brings him near to her. He lingers before her tent, singing a serenade. Igor, however, is anything but pleased with his fate, although his captor has treated him with every consideration. He is offered a means of escape by Ovlour, a Christian soldier, but declines to take advantage of the Khan's chivalry. The act ends with an elaborate banquet given by the Tartar prince in honor of his royal captive.

Act III

Same as Act II. Victorious soldiers return to camp, bringing trophies from the conquest of Poultvle. At the tidings of the overthrow of his capital, Igor can no longer refuse to escape. While the soldiers are dividing the booty, Ovlour plies them with drink, and in the resulting orgy he and Igor prepare to flee. The Khan's daughter discovers their plans and entreats Vladimir to stay. He hesitates, and is reprimanded by his father. However, as the party sets forth, she clings to the young prince and holds him back. Igor and Ovlour depart without him. When the escape is discovered, the soldiers are ready to kill Vladimir, but the Khan accepts the situation philosophically. "Since the old falcon has taken flight, we must chain the young falcon by giving him a mate," he says, and bestows upon him the hand of his daughter.

Act IV

Scene 1. Yaroslavna's Palace. Yaroslavna sings a touching lament for her lost husband and despoiled country. But as she gazes out over the ravaged fields, two horsemen are seen approaching. They are Igor and his faithful attendant, Ovlour. Husband and wife are reunited, and in the joy of home-coming much of the intervening sorrow is forgotten. Igor plans to rehabilitate his country.

Scene 2. The Kremlin. As Igor and Yaroslavna enter the Kremlin to give public thanks, they encounter the two rogues, Scoula and Erochka, who have been prime movers in the regent's misgovernment. They know that they will suffer if caught, so forestall discovery by ringing the bells to announce publicly the restoration of Prince Igor. Their audacity prevents their punishment, and the opera ends pleasantly, amid popular rejoicing.

CHARLES WAKEFIELD CADMAN

An American composer and song-writer who has specialized in Indian music. Cadman has visited Indian reservations and secured phonograph records of the tribal lays. He was born in Johnstown, Pa., December 24, 1881, and studied harmony and orchestration at Pittsburgh. His "Shanewis," an opera in two scenes, was produced in New York in 1918 and 1919. Cadman has also written two other operas, "The Garden of Mystery" and "The Red Rivals" (Daoma).

SHANEWIS

(*Shah'-nee-wis*)

(The Robin Woman.) An American Opera in Two Scenes. Music by Charles Wakefield Cadman. Book by Nelle Richmond Eberhardt. First produced at the Metropolitan Opera House, New York, March 23, 1918.

SCENE: Western America.
TIME: The Present.

CAST

SHANEWIS, *an Indian maiden* (Soprano).
MRS. EVERTON, *an American* (Mezzo-Soprano).
AMY EVERTON, *her daughter* (Soprano).
LIONEL, *an American* (Tenor).
PHILIP, *an Indian* (Basso).

ARGUMENT

Shanewis is an Indian girl who has had exceptional advantages in education. She has been befriended by an American lady and thus had the opportunity to cultivate her rich voice. She is called "The Robin Woman." Shanewis falls in love with the son of her patron, not knowing that he is already betrothed to Amy Everton, an American girl. Meanwhile Philip, an Indian suitor, pleads his cause in vain, and urges her to make use of a bow and poisoned arrows, but she disdains him. In anger at his rival's perfidy in keeping Shanewis in ignorance of his other love affair, the Indian grasps the weapons and slays the deceiver.

ALFREDO CATALANI

An Italian composer who was born in Lucca, July 19, 1854, and died in Milan, August 7, 1893. He wrote songs and instrumental pieces, but is known in this country for only one opera, "Loreley," which was presented by the Chicago Opera Company in 1919.

LORELEY

(*Lor'-el-lee*)

Romantic Opera in Three Acts. Music by Alfredo Catalani. Book by A. Zanardi and Carlo D'Ormville. First produced in Chicago and New York, February, 1919.

SCENE: The Rhine.
TIME: The Middle Ages.

CAST

THE LORELEY, *the Rhine Maiden* (Soprano).
ANNA OF REHBERG, *niece of the Margrave* (Mezzo-Soprano).
WALTER, *governor of Oberwesel* (Tenor).
HERMAN, *his friend* (Baritone).
THE MARGRAVE (Basso).
Water Nymphs, Sprites of the Air, Villagers, etc.

ARGUMENT

The traditional story of the Loreley is here interwoven into a romantic opera.

ACT I

The Banks of the Rhine. While wandering along the banks of the Rhine, Walter, the governor of Ober-

wesel, meets the Rhine-maiden, or Loreley. Smitten with her charms, he loves her to her undoing, and his own as well, as he forgets that he is already betrothed to Anna of Rehberg, niece of the Margrave. He later confides his dark secret to his friend, Herman, who, although himself in love with Anna, urges him to remain faithful to her. Loreley, however, learns of his perfidy and seeks revenge. She learns from the water-nymphs and sprites that Alberich the dwarf can assist her, and will do so if she will swear fidelity to him. She does so and rises transformed with new power and loveliness.

Act II

In Front of the Margrave's Castle. Walter has decided to keep Anna in ignorance of his amour, and is now on his way with her to church to be married. They are confronted by the radiant Loreley who sings and again bewitches Walter. He casts his bride-to-be from him and rushes madly after the Rhine-maiden, but she eludes him by plunging into the river. Walter stands lamenting on the bank. Anna falls lifeless. The Loreley reappears on a rock in midstream.

Act III

The Village. Walter meets a procession of mourners, and is told that it is in honor of Anna who has not survived his falseness. He rushes remorsefully to the river and is again greeted by the siren song. She relents and is about to embrace him, when voices from the deep bid her desist. She belongs to the river god. As she sings her song of enchantment and farewell, Walter throws himself into the torrent and perishes.

GUSTAVE CHARPENTIER

Charpentier is a contemporary French composer who is chiefly known for his single opera, "Louise." He was born in Dieuze, Lorraine, June 25, 1860, and received his training in the French schools. He describes "Louise" as a musical romance, saying: "Because in a romance there are two entirely distinct sides, the drama and the description, in my 'Louise' I want to treat these different sides."

LOUISE

Dramatic Opera in Four Acts. Music by Gustave Charpentier. Book by the Composer. First produced at Paris, in 1900.

SCENE: Paris.
TIME: The Present.

CAST

LOUISE, *a sewing girl* (Soprano).
HER FATHER (Baritone).
HER MOTHER (Contralto).
JULIEN, *an artist* (Tenor).
IRMA, *a sewing girl* (Contralto).
THE KING OF FOOLS, *a Bohemian* (Baritone).
ERRAND GIRL (Mezzo-Soprano).
FOREWOMAN (Contralto).
Sewing Girls, Bohemians, Peddlers, Ragpickers, Grisettes, Gamins, etc.

ARGUMENT

"Louise" may be regarded as a bit of canvas belonging to the varied panorama of Paris. It depicts home life among the lower working classes as they come in daily contact with the underworld of the great city. Louise herself personifies the struggle be-

tween love and duty; between the instincts of virtue and the desire to be free.

Act I

Garret of a Paris Tenement. Louise, a sewing girl, has fallen in love with Julien, a young artist whose studio balcony adjoins her window. Julien sings charming serenades, but is an improvident bohemian, like the rest of his class. He nevertheless wishes to marry Louise and has written to her father asking for her hand, but her mother, a hard-working, practical woman, is violently opposed to the match. She overhears the lovers making plans from their adjacent windows and parts them without ceremony. Louise's father returns home wearied from his day's work, but after supper and a pipe he feels in good humor with the world. He reads Julien's letter and the girl pleads her lover's cause, while her mother as strongly berates it. They quarrel, but the father endeavors to act as peacemaker, although he points out to his daughter the improvidence of Julien. Louise is downcast but promises to try to forget him.

Act II

Scene 1. The Road to Montmartre. It is early morning and Paris is waking up. The last of the prowlers —beggars, thieves, bohemians and street-walkers—are still to be seen. Rag-pickers and newsboys are busy. Servants open windows and shake rugs. Presently Julien and some of his bohemian friends appear. He is planning to elope with Louise, since he cannot obtain her father's consent. Meanwhile she comes by on her way to the shop, escorted by her mother. Julien conceals himself until the latter has gone away, then endeavors to persuade the girl to come with him. She refuses and continues on her way to work.

Scene 2. A Dressmaker's Work-Shop. Louise and many of her companions are seen busily at work sewing and fitting garments over lay figures. They ply their needles and machines and sing carelessly. One or two tell Louise that she does not look well. Presently a

serenader's voice is heard; it is Julien, who will not go away. At first the girls applaud, and then his continued singing grows monotonous. Finally Louise complains of being ill and leaves the room, but the others laugh maliciously as they notice that she is going up the street with Julien.

ACT III

A Cottage on the Montmartre. Julien and Louise have set up an establishment for themselves without consent of either parents or the church. But they justify their conduct on the score of love. They are children of the great city and have a right to be free. After they have retired within the cottage a group of laughing bohemians pause before the doorway. One of them hangs lanterns from its door and windows. The crowd gathers and the lovers are summoned forth. Then the King of Fools makes an address and crowns Louise as the Muse of Montmartre. In the midst of this revelry a woman pushes her way through the throng, which scatters to right and left. It is Louise's mother come to plead with her daughter. She no longer quarrels, but she says that the father is ill and only Louise's presence can help him. Afterwards she will be allowed to return to Julien. The lovers separate upon these terms, and the girl goes with her mother.

ACT IV

The Garret Room. Louise finds, after she returns home, that she is being held a prisoner. She must sew at home. Her father still treats her affectionately, but insists upon her remaining with them. She says she is a grown woman and has the right to be free. He points out that the freedom she claims is the first step to ruin. She is at first sullen, then defiant to both father and mother, and finally seizes her shawl and bursts past them to the door. Her mother rushes to the window to call her, while her father pursues her as far as the staircase. But she is gone out of their lives. The old workman shakes his fist at the city which has claimed another victim. "Oh, Paris!" he cries out, heartbroken.

FREDERICK SHEPHERD CONVERSE

An American composer, born in Newton, Mass., January 5, 1871. He graduated at Harvard, and then went abroad to study music, at Munich. He has composed various pieces for the piano, songs, oratorios, cantatas, and two operas. His "The Pipe of Desire" has the distinction of being the first opera by an American to receive its first production in America.

THE PIPE OF DESIRE

Dramatic Opera in One Act. Music by Frederick S. Converse. Book by George Edwards Barton. First produced in the Metropolitan Opera House, New York, in 1910.

SCENE: A Woodland.
TIME: Spring

CAST

IOLAN, *a peasant* (Tenor).
NAOIA, *his sweetheart* (Soprano).
THE OLD ONE (Basso).
Elves, Nymphs, etc.

ARGUMENT

The scene of this fairy opera is laid in a sylvan glade; the time is the spring of the year. Elves flit hither and yon, at their various tasks. They are awakening Nature from her winter's sleep. Iolan, a peasant, comes in singing. He is to wed his sweetheart, Naoia, on the morrow, and his heart is glad. He beholds the elves at work, and the latter are reproached by the Old One, who carries the magic Pipe of Desire. He plays upon the Pipe, and it is snatched from his hands by Iolan, who would test its power. The Old One warns him

that it has fatal powers. The peasant nevertheless persists, and at last hears entrancing music and beholds a vision of himself in later years rich, with Naoia by his side. He calls her to him, but when she comes she is in rags and wounded. The playing of the Pipe has brought misfortune to her. She soon dies in her lover's arms, and his spirit follows her.

THE SACRIFICE

Dramatic Opera in Three Acts. Music by Frederick S. Converse. Book by the Composer. First produced at the Boston Opera House, March 3, 1911.

SCENE: Southern California.

TIME: 1846.

CAST

CHONITA, *a Mexican senorita* (Soprano).
SENORA ANAYA, *her aunt* (Mezzo-Soprano).
CAPTAIN BURTON, *an American officer* (Baritone).
BERNAL, *a Mexican officer* (Tenor).
TOMASA, *servant to Chonita* (Contralto).
PABLO, *her son* (Baritone).
PADRE GABRIEL, *a priest* (Basso).
TOM FLYNN, *an American corporal* (Basso).
LITTLE JACK, *a soldier* (Baritone).
MARIANNA, *an Indian girl* (Soprano).
MAGDALENA, *an Indian girl* (Soprano).
American and Mexican soldiers, and Spanish, Indians, and Gypsies.

ARGUMENT

"The Sacrifice" is a colorful opera dealing with the transitional period in Southern California when the old Spanish civilization, fostered by the Mexicans, gave way before the aggressive American arms.

ACT I

Garden of Senora Anaya's house. Chonita, a beautiful Mexican senorita, has left her own home to visit her

aunt in Southern California—chiefly in order to be near her lover, Bernal, a Mexican officer. Meanwhile the old order of things is passing in this section and American soldiers are in control. Bernal is forced to visit his sweetheart clandestinely. Chonita is also beloved by Captain Burton, an American officer, who calls upon her and urges his suit, while the Mexican hides in a grove nearby. Chonita dallies with him in order to be assured of his protection during the troublous times; but this explanation made later to Bernal only renders him the more jealous and furious.

Act II

Interior of a Church. The American soldiers have converted a Mission church into a barracks, demolishing shrines and altars. The curtain rises upon a typical camping scene in which the soldiers tell of their last fight. Dancing and singing girls enter and the soldiers follow them to the garden. Chonita and her servant Tomasa now enter to learn particulars of the recent fight. Burton tells Chonita that Bernal has been killed, and learns that the Mexican was her lover. But Bernal was only wounded and presently creeps into the church. Chonita hides him in a confessional. The soldiers suspect the presence of a spy, but Bernal betrays himself by springing upon the Captain when the latter returns to renew his court with Chonita. The girl interposes between the rivals and is accidentally wounded by Burton. The Mexican is captured by the soldiers.

Act III

The Bedchamber of Chonita. The Mexican girl is conveyed to her room where she lies in a delirious condition. She believes that Bernal is being shot as a spy. A priest has been sent for and presently appears, followed secretly by a band of Mexicans. The priest sends a request to the American officer to allow Bernal to visit the sick girl. Burton brings the prisoner in person, and the two Mexican lovers forget all the others in their joy of meeting again. Burton realizes that he stands be-

tween the two and happiness, and is unselfish enough to wish for the girl's welfare at any cost. The way is suddenly cleared when the band of Mexicans, hidden without, charge upon the house. Burton makes no resistance but offers himself to the nearest Mexican weapon and is slain. Chonita understands the greatness of the sacrifice and, supported by her lover, totters over to kneel beside the body and offer a prayer for the noble American's soul.

CLAUDE DEBUSSY

A French composer, born in Paris, in 1862. He belongs to the "moderns" in musical interpretation, and found a vehicle especially adapted to his peculiar style in Maeterlinck's mystic romance of "Pelléas and Mélisande." Debussy also wrote a one-act interlude, "L'Enfant Prodigue" (The Prodigal Son), which was presented in London in 1910.

PELLÉAS AND MÉLISANDE

(*Pel-lay-as and May-lis-sand*)

Lyric Drama in Five Acts. Music by Claude Debussy. Book by Maurice Maeterlinck. First produced at the Opera Comique, Paris, April 30, 1902.

SCENE: Allemonde.
TIME: Antiquity.

CAST

ARKEL, *King of Allemonde* (Basso).
GENEVIEVE, *his daughter-in-law* (Soprano).
GOLAUD, *her elder son* (Baritone).
PELLEAS, *her younger son* (Tenor).
MELISANDE, *wife of Golaud* (Soprano).
YNIOLD, *son of Golaud* (Soprano).
A PHYSICIAN (Baritone).
Servants, Blind Beggars, etc.

ARGUMENT

"Pelleas and Melisande" is a mystic drama of passion and fate, both text and music being freighted with inner meaning.

Act I

Scene 1. A Fountain in the Forest. Golaud, a grandson of aged King Arkel, while out hunting discovers a maiden wandering lost and weeping in the forest. She will not tell anything about herself or whence she came, but Golaud, whose wife is dead, persuades her to go with him to the King's court.

Scene 2. Genevieve, daughter of King Arkel, informs him that her son Golaud has taken the strange maiden to wife. He has written his brother, Pelleas, to this effect and asks permission to bring her to court. If it pleases the King a light is to be shown from the tower window; otherwise he will go away. Pelleas is ordered to display the light.

Scene 3. The Castle Gardens. Genevieve shows Melisande (for that is the name given by the strange maiden) the gardens of the castle, but the girl merely shudders and says that it is all old and dark. To divert her mind, Pelleas points out the beacon lights along the shore. She sees a ship sailing away and exclaims that it is her ship. Pelleas, depressed, says that he also is going away.

Act II

Scene 1. A Pool in the Park. Pelleas cannot tear himself away from this strange girl. He walks with her one day in the park and she seats herself by the edge of a deep pool. She takes off her wedding ring, which she plays with carelessly. It falls into the depths of the water, and Pelleas says that it cannot be recovered. The clock sounds the hour of twelve.

Scene 2. Golaud's Chamber. By a curious coincidence, Golaud has met with an accident at the precise moment when the wedding ring fell into the pool. His horse stumbled and fell upon him. Melisande nurses him back to health. He notices that the ring is missing from her finger, and asks her where it is. She answers that she lost it in a cavern by the sea while gathering shells for little Yniold (his son). He commands her to go at once, even though it is nightfall, and search for it. Pelleas can go with her.

Scene 3. The Cavern. Pelleas and Melisande visit the cavern so that the girl will be able to describe it to Golaud. They meet three blind men wandering there, and Melisande is frightened. It portends ill fortune.

Act III

Scene 1. Outside of Melisande's Balcony. Melisande combs her long tresses while leaning out of the window and the hair falls in a shimmering mass nearly to the ground. Pelleas stands without and fondles it, saying that it is the most beautiful hair in the world. He again says that he must go away. Golaud enters her room and finds the two in conversation. He goes to the window and tells them that they are a pair of children.

Scene 2. The Castle Vaults. By way of covert warning, Golaud takes his brother Pelleas to the vaults of the castle, showing him the deep silent pits from which no victim could escape.

Scene 3. The Gardens. They return to the gardens and Golaud bluntly cautions Pelleas to be less attentive to Melisande.

Scene 4. Outside the Window of Melisande's Chamber. It is evening, and the still watchful Golaud questions his little son, Yniold, as to the relations of Pelleas and Melisande. The child replies that they are often together, though they have kissed only once. Golaud lifts the boy up on his shoulders so that he can peer in at the lighted window. Yniold says that Pelleas is there but is not near Melisande. They only look at each other with tears in their eyes. Golaud grasps his son so tensely that the child exclaims in pain.

Act IV

Scene 1. A Corridor. Melisande agrees to meet Pelleas for a farewell interview by the fountain. She is encountered by the aged King, who speaks kindly to her. But after he is gone, her husband enters, greeting her rudely and violently.

Scene 2. The Fountain. Pelleas and Melisande meet by the fountain and Pelleas pours forth a torrent of

love. Melisande listens half hysterical. Something moves in the shadows behind them. She is sure that it is her husband, but she clings to her lover in despair. Golaud rushes forward and transfixes Pelleas with his sword, and then turns to pursue the fleeing Melisande.

Act V

Melisande's Bedchamber. Melisande has given birth to a child, but her life hangs upon a thread. Golaud attends upon her, remorseful for what he has done. She does not seem to remember. He questions her about Pelleas, but she returns evasive replies. She has loved him, but she is innocent of wrong-doing. Arkel and the physician bid him cease troubling her. She is shown her child, but is too weak to hold it. The servants enter silently. Golaud bids them begone, but they only fall upon their knees in prayer. The physician looks at his patient and says that they are right. Melisande is dead.

REGINALD DE KOVEN

An American composer, chiefly of light opera, who was born April 3, 1861, and died January 16, 1920. His best known light opera is "Robin Hood," which was first produced by the Bostonians with great success, and still remains a standard of this type. De Koven also wrote many successful songs. "The Canterbury Pilgrims," which represents his first successful excursion into the realms of grand opera, was produced in New York in 1917. "Rip Van Winkle" followed, three years later, and the month of his death.

THE CANTERBURY PILGRIMS

Dramatic Opera in Four Acts. Music by Reginald De Koven. Book by Percy Mackaye, after Chaucer. First produced at the Metropolitan Opera House, New York, March 8, 1917.

SCENE: England.
TIME: April, 1387.

CAST

CHAUCER (Tenor).
THE WIFE OF BATH (Mezzo-Soprano).
THE PRIORESS (Soprano).
THE SQUIRE (Baritone).
KING RICHARD II (Basso).
JOHANNA (Soprano).
THE FRIAR (Baritone).
JOANNES (Baritone).
MAN OF LAW (Tenor).
THE MILLER (Basso).
THE HOST (Baritone).
THE HERALD (Tenor).
TWO GIRLS (Sopranos).

THE PARDONER (Basso).
THE SUMMONER (Baritone).
THE SHIPMAN (Baritone).
THE COOK (Basso).
Villagers, Retainers etc.

ARGUMENT

"The Canterbury Tales" of Geoffrey Chaucer is the foundation of this opera. To quote Mr. Mackaye, the librettist:

"In writing 'The Canterbury Pilgrims' one of my chief incentives was to portray, for a modern audience, one of the greatest poets of all times in relation to a group of his own characters. As a romancer of prolific imagination and dramatic insight, Chaucer stands shoulder to shoulder with Shakespeare. For English speech he achieved what Dante did for Italian, raising a local dialect to a world language.

"In the spring of 1914, at the suggestion of Mr. De Koven, I remodeled my play, 'The Canterbury Pilgrims,' in the form of opera, condensing its plot and characters to the more simple essentials appropriate to operatic production. Thus focussed, the story depicts Chaucer—the humorous, democratic, lovable poet of Richard Second's court—placed between two contrasted feminine characters, the Prioress, a shy, religious-minded gentlewoman, who has retired from the world, but has as yet taken no vows; and the Wife of Bath, a merry, sensual, quick-witted hoyden of the lower middle class, hunting for a sixth husband. These three, with many other types of old England, are pilgrims, en route from London to the shrine of Thomas à Becket, at Canterbury.

"Becoming jealous of the Prioress, the Wife of Bath makes a bet with Chaucer concerning the gentlewoman's behavior—a bet which she wins by a trick in the third act, only to lose it in the fourth."

The plot hinges upon the machinations of the Wife of Bath, who decides that Chaucer will serve admirably for husband number six. He, however, entertains a

respectful devotion for the Prioress, who is a gentlewoman of the time without Church vows.

Failing to win Chaucer's regard by fair means, the Wife of Bath has recourse to strategy. She wagers with the poet that she will get from the Prioress a bracelet which the latter wears upon her wrist. Should the Wife win, Chaucer must marry her. By underhanded methods, Alisoun wins her wager, and Chaucer is in much distress of mind at the prospect of marrying her. Finally he appeals to his king to settle the contention. Richard decrees that if the Wife of Bath marries again she must choose a Miller—a decision that is greeted joyfully by a certain white-hatted swain who has long cast eyes upon the buxom Wife. The poet and the Prioress are then reconciled.

RIP VAN WINKLE

A "folk" opera in Three Acts. Music by Reginald De Koven. Book by Percy Mackaye. Produced for the first time by the Chicago Opera Company in Chicago, January 2, 1920. First performance in New York by the same organization at the Lexington Theatre, January 30, 1920.

SCENE: The Catskills.
TIME: Eighteenth Century.

CAST

RIP VAN WINKLE (Tenor).
HENDRICK HUDSON (Basso).
DIRCK SPUYTENDUYVIL (Baritone).
NICHOLAS VEDDER (Baritone).
KATRINA VEDDER (Mezzo-Soprano).
PETERKEE VEDDER (Soprano).
DERRICK VAN BUMMEL (Tenor).
JAN VAN BUMMEL (Baritone).
HANS VAN BUMMEL (Baritone).
GOOSE GIRL (Soprano).
Villagers, Children, Dutch Crew, etc.

ARGUMENT

This American opera has an American setting, and is thus native in every particular. It is based upon the well-known story by Washington Irving, but with many changes.

Act I

A Village Green. Rip Van Winkle, a happy-go-lucky idler, who is yet beloved by all the children of the village, is to marry Katrina, daughter of Nicholas Vedder. Katrina is a good manager, but somewhat shrewish in disposition. Her younger sister, Peterkee, is as irresponsible as Rip, and is a partner with the latter on a truant fishing expedition. Rip has, in fact, totally forgotten about his wedding for the nonce. Katrina hauls him over the coals, while her father settles with Peterkee.

A goose-girl greets the crestfallen Rip, and he soon forgets his woes in a dance with the children. He tells them the story of Hudson and his crew of the "Half Moon," who visit the Catskills every twenty years for a game of bowling. It is this game which sounds like thunder in the mountains. At the height of his yarn the children are terrified by a thunder clap, and Hudson himself appears. The children flee, but Rip and Peterkee remain and are invited by Hudson to visit his party in the mountains. He promises Rip a magic flask. Katrina enters as the ghostly captain vanishes. She jibes at Rip's story and tells him that if he is not back by the next night she will wed Jan, the schoolmaster's son. Rip and Peterkee set forth for the hills.

Act II

Scene 1. After the storm Rip and Peterkee leave his hut and continue their way.

Scene 2. They encounter Dirck Spuytenduyvil, mate of the Half Moon, carrying two kegs of liquor, which Rip helps him to carry to the top of the mountain.

Scene 3. The mountain top by moonlight. Hendrick Hudson and his ghostly crew welcome Rip and Peterkee to their party of ninepins. Hendrick and Dirck plot to

bring about the future wedding of Rip to Peterkee instead of to Katrina, by detaining Rip on the top of the mountain until their return twenty years later. To carry out this design, Peterkee is allowed to win the magic flask in a bowling match with Dirck, who then conducts her down the mountain in safety. Rip, enthused in his game as always, is given a sleeping potion, the ninth draught of which overwhelms him with slumber just as the Half Moon comes sailing across space.

Act III

Scene 1. Twenty years later. At sunrise on the mountain peak, Rip is awakened by sprites, who take flight as he rouses into consciousness. Rising painfully, he is bewildered to find himself old, white-bearded and in tatters. Calling for Peterkee, he hobbles down through the mists which half conceal the ruined chimney and walls of his hut.

Scene 2. Meanwhile, Peterkee, who is now a young woman, comes searching for the magic flask. Finding it in the chimney niche, where she left it, she prays that Rip, so long lost, may yet return. Rip appears before her but she does not recognize the tattered stranger. They are on the point of recognition when her father enters, chiding Peterkee for running away from her approaching wedding.

Scene 3. On the village green a wedding party awaits Peterkee, who, despite her protests, is about to be married to Hans, a younger son of the schoolmaster, Van Bummel. At this moment Rip enters, tattered and torn. He has come to claim Katrina, still not realizing that twenty years have elapsed. She meanwhile has married Jan, and is the mother of a numerous family. Amid the general jeers, Peterkee is the only one who befriends him. She bestows on him the magic flask. Rip drinks and is restored in a twinkling to his lost youth. Hudson and his crew appear, and the hand of Peterkee is bestowed upon Rip.

LEO DELIBES

A French composer, born February 21, 1836, at St. Germain du Val (Sarthe), and died January 16, 1891, at Paris. His chief works are: "Coppelia," a ballet in three acts founded upon Hoffmann's story of "The Sandman"; "The King Has Said It," a comic opera in three acts, and "Lakme," a romantic opera. Delibes is at his best in ballets and light operas, his music being of singularly graceful, intriguing character.

LAKME

(*Lack'-meh*)

Romantic Opera in Three Acts. Music by Leo Delibes. Book by Gondinet and Gille. First produced in Paris, at the Opéra Comique, in 1883.

SCENE: India.
TIME: Circa 1880.

CAST

NILAKANTHA, *an Indian priest* (Basso).
LAKME, *his daughter* (Soprano).
MALLIKA, *her slave* (Contralto).
GERALD, *a British officer* (Tenor).
FREDERICK, *a British officer* (Baritone).
MRS. BENSON (Contralto).
ROSE (Mezzo-Soprano).
ELLEN (Soprano).
British Officers, Englishwomen, Natives, etc.

ARGUMENT

"Lakme" is based upon "The Marriage of Loti," and is Oriental in character.

Act I

The Private Gardens of Nilakantha. The aged Hindoo priest, Nilakantha, has a hearty dislike for all foreigners, the English in particular. Nevertheless, a party of English intrude upon this privacy while out for a stroll. They discover some jewels left by Lakme, the priest's daughter, and Gerald is so pleased with them that he remains after the others have gone, to sketch them for his fiancée, Ellen. Lakme surprises him, and at once feels an attachment for him, but warns him that he must retire or risk her father's wrath.

Act II

Street Scene. Nilakantha has suspected the presence of an interloper in his garden and now sets out to find him. He and Lakme, disguised as Penitents, appear at a sacred festival. Lakme sings, and Gerald recognizes her. Her father in turn locates Gerald as the disturber of his peace, and stabs the officer in the back. Lakme, who witnesses the deed, hurries to her lover's aid, and with the assistance of her slave conveys him to safety.

Act III

A Forest Hut. Gerald is being nursed back to health by the faithful Lakme. They plight their troth, and she goes to procure a sacred draught which will make their love eternal. While she is absent, Frederick, a brother officer, appears and chides Gerald for his inaction. The army is on the march and his duty is with the colors. The fifes and drums are heard in the distance, as Lakme returns with the magic potion. Gerald refuses to drink it, and prepares to depart. Lakme, heartbroken, takes a deadly poison and falls dying into her lover's arms, just as her angry father and his fanatical followers appear on the scene. But with her dying breath she pleads forgiveness for her lover; which is granted, and Gerald proceeds on his way.

GAETANO DONIZETTI

An Italian composer, born in Bergamo, Italy, November 29, 1797. His father was a weaver, and desired that his son should study law. But neither the loom nor the bar attracted the young man, who early showed musical ability. He was at last allowed to enter the conservatory in his native town. His father, however, had no intention of continuing his tuition further than to fit him for teaching music; so Gaetano enlisted in the army. While in the service he composed his first opera, "Enrico di Borgogna," which was produced in Venice, 1818, but is now forgotten. Donizetti first came prominently into notice in 1830, when his opera, "Anna Bolena," was produced in Rome. One opera followed another during his busy life, his total being about seventy. Of these only some half-dozen are in the modern repertory, "Lucia di Lammermoor" being by far the most popular. Donizetti suffered a paralytic stroke in 1845, and died in his native town, April 8, 1848.

L'ELISIR D'AMORE

(*Lel-ee' zur dah-more*)

(The Love Potion.) An Opera Buffa in Two Acts. Music by Gaetano Donizetti. Book by Romani. First produced at Milan, 1832.

SCENE: A Village in Italy.
TIME: Early part of Nineteenth Century.

CAST

ADINA, *an heiress* (Soprano).
NEMORINO, *a peasant* (Tenor).
BELCORE, *a sergeant* (Baritone).
DULCAMARA, *a traveling doctor* (Basso).
GIANETTINA, *a peasant girl* (Soprano).
A NOTARY (Baritone).
A Moor, Villagers, etc.

ARGUMENT

The theme of this graceful little opera is the old one that true love never did run smooth. It is pleasing in its situations and bright in its musical effects.

Act I

A Village Street. Adina, a country heiress, is beloved by Nemorino, a young peasant, but as he has no money, his suit does not prosper. She thinks that he wants only her property and does not truly love her. At this juncture, Sergeant Belcore arrives, having quartered his troops in the vicinity. He also lays siege to Adina's hand, and makes rapid progress. In despair, Nemorino applies to a wandering quack doctor for a bottle of Elixir of Love. The best the quack can do is to give him a bottle of wine, which so stimulates the peasant that he treats Adina very cavalierly the next time they meet. In a huff she accepts the sergeant, who prevails upon her to set the wedding-day at once, as he must depart with his troops.

Act II

Scene 1. Interior of Adina's Home. The wedding guests are assembling, and the feast is spread. While the bride and groom-to-be and the notary retire to sign the contract, Nemorino enters in despair. He finds the quack doctor calmly enjoying the viands, and beseeches him to give him another bottle of the Elixir, still more powerful. He has no more money, and the doctor refuses. In order to obtain the money, Nemorino enlists in Belcore's company. He then rushes after the quack to obtain the potion.

Scene 2. A Village Street. The girls of the village learn that an uncle of Nemorino's has just died, leaving him a considerable fortune. He himself has not learned it, being under the influence of that powerful second bottle. As he comes up the street they crowd around him with many attentions. He attributes his sudden access of popularity to the Elixir, and even the doctor

thinks it has some virtue. The quack tells Adina of the young man's devotion and offers her some of the Elixir, but she refuses, as she thinks that she has lost him forever. However, the lovers come to an understanding, and Adina repays the sergeant the advance made for Nemorino's enlistment. The sergeant is forced to step aside, and the entire village attributes the happy result to the marvelous Elixir of Love. Thereupon the doctor does a land-office business.

LUCREZIA BORGIA

(*Lu-cree'-tsia Borzh'-ya*)

Tragic Opera, in a prologue and Two Acts. Music by Gaetano Donizetti; words by Felice Romani, after Victor Hugo. Produced, La Scala, Milan, 1834; Théâtre des Italiens, Paris, 1840; London, 1839.

SCENE: Venice and Ferrara.
TIME: Early Sixteenth Century.

CAST

ALFONSO D'ESTE, *Duke of Ferrara* (Baritone).
LUCREZIA BORGIA (Soprano).
MAFFIO ORSINI (Contralto).
GENNARO, LIVEROTTO, VITELLOZZO } *Young noblemen in the service of the Venetian Republic* { Tenor. Tenor. Basso.
GAZELLO (Bass).
RUSTIGHELLO, *in the service of Don Alfonso* (Tenor).
GUBETTA, ASTOLFO } *in the service of Lucrezia* { Basso. Tenor.
Gentlemen-at-arms, Officers, and Nobles, Ladies-in-waiting, Capuchin Monks, etc.

ARGUMENT

Based upon Hugo's story of the celebrated poisoner of history, "Lucretia Borgia," is one of the earliest of the tragic operas which has had a permanent place.

Prologue

Terrace of the Grimani Palace, Venice. During a night festival, Gennaro, a young nobleman, becomes weary and falls asleep on a bench. Lucrezia Borgia, passing by, masked, is struck with the comeliness of the youth and while wondering if this can be her own son by an early marriage, he awakens. He in turn is interested in this fascinating woman, and when other friends arrive and she is unmasked, he is still more attracted by her beauty. But his friends lose no time in revealing her true character as a murderess. He turns from her in hatred, and she swoons away.

Act I

A Public Square, Ferrara. Don Alfonso, Duke of Ferrara, and the present husband of the notorious Lucrezia, is jealous of her interest in Gennaro. Like the young man himself, the Duke is ignorant of the fact that Gennaro is really Lucrezia's son. Gennaro now comes to Ferrara with a party of his friends, and in order to show his loathing for her crimes, he hacks her name off the shield on the gates of the palace. The Duke orders his arrest, glad of this excuse to get a possible rival under surveillance.

Lucrezia, ignorant of the offender's identity, demands that he be put to death for this insult. Alfonso cynically consents. Gennaro is brought in, and the now horror-stricken woman pleads for his life; but her husband is adamant. With exquisite cruelty he commands that she herself shall prepare the poisoned cup—a draught in which she is an adept. She does so, but also secretly administers an antidote which saves Gennaro's life. She implores him to flee the city.

Act II

Banquet Hall of the Negroni Palace. Lucrezia has not forgotten the other young men who were with Gennaro in his attack upon the palace, and determines to revenge herself by poisoning them. She invites them to a banquet and drugs their wine. She then appears

before them and announces this fact. What is her horror, however, to find Gennaro again among them. He threatens to kill her. She reveals to him the secret of his birth, but he turns from his mother and dies. The Duke enters to find the hall filled with dead or dying, and Lucrezia herself expiring from remorse.

LUCIA DI LAMMERMOOR

(*Lu-tsee'-ah dee Lam'-mer-moor*)

Tragic Opera in Three Acts. Music by Gaetano Donizetti. Book by Cammerano, after Scott's "Bride of Lammermoor." First produced at Naples in 1835, and at London, April 5, 1838.

SCENE: Scotland.
TIME: 1700.

CAST

HENRY ASHTON, *of Lammermoor* (Basso).
LUCY ASHTON, *his sister* (Soprano).
EDGAR, *of Ravenswood* (Tenor).
LORD ARTHUR BUCKLAW, *friend of Ashton* (Tenor).
NORMAN, *a follower of Ashton* (Tenor).
RAYMOND, *chaplain to Ashton* (Basso).
ALICE, *attendant to Lucy* (Soprano).
Friends and retainers of the Ashtons, Villagers, etc.

ARGUMENT

The story of "Lucia di Lammermoor" follows closely the well-known novel of Scott dealing with the tragic fate of two lovers separated by family strife.

ACT I

Scene 1. Ashton's Castle of Lammermoor. Lucy Ashton is being urged by her brother to accept Bucklaw, who will restore their family fortunes, but she persists in refusing him. Ashton learns that she is in love with Edgar of Ravenswood, his worst enemy, and in a rage

sends his men to capture this presumptuous claimant of her hand.

Scene 2. Grove near the Castle. Edgar and Lucy meet in secret for a farewell interview. He is sailing for France, and she promises eternal fidelity to him. They exchange tokens and part.

Act II

Scene 1. Lucy's Apartments. Ashton makes preparations for the marriage of his sister with Bucklaw, never doubting that he will obtain her consent at the final moment. The girl is in deep dejection. Letters between her and Edgar have been intercepted and she is told that he is faithless. A forged letter from Edgar is shown in proof of this. Finally she yields to her brother's entreaties and the arguments of Raymond her spiritual adviser, and agrees to sign the wedding contract.

Scene 2. Hall of the Castle. The guests have assembled for the wedding ceremony. Bucklaw is being congratulated by his friends, and Lucy enters as a passive figure in the scene. At this moment Edgar rushes wildly into the hall and demands that the ceremony cease. Ashton triumphantly shows him the contract signed by his sister. Edgar loads her with reproaches and leaves the room before Ashton's retainers can interpose.

Act III

Scene 1. Hall of the Castle. The wedding has been celebrated despite Edgar's interposition, and he has made an appointment to fight a duel with Ashton. The bride and groom have been shown their apartments, and while the guests still make merry the news is circulated that Lucy has gone mad and stabbed Bucklaw. She appears among the horrified guests raving insane.

Scene 2. A Churchyard. (*Sometimes omitted.*) Edgar awaits his enemy and dreams of his lost love. A bell tolls and he hears that Lucy is dead, and to the last was faithful as she had promised. Edgar stabs himself.

THE DAUGHTER OF THE REGIMENT

(La Figlia Del Reggimento.) Comic Opera in Two Acts. Music by Gaetano Donizetti; words by Bayard and Jules H. Vernoy (Marquis St. Georges). Produced, Opéra Comique, Paris, as "La Fille du Regiment," February 11, 1840; Milan, October 30, 1840; London, in English, at the Surrey Theatre, December 21, 1847. First American performance, New Orleans, March 7, 1843.

SCENE: The Swiss Tyrol.
TIME: 1815.

CAST

MARIE, *the "Daughter of the Regiment," but really the daughter of the Marquise de Birkenfeld* (Soprano).
SULPICE, *Sergeant of French Grenadiers* (Basso).
TONIO, *a Tyrolese peasant in love with Marie; afterwards an officer of Grenadiers* (Tenor).
MARQUISE DE BIRKENFELD (Soprano).
HORTENSIO, *steward to the Marquise* (Basso).
CORPORAL (Basso).
Soldiers, Peasants, Friends of the Marquise, etc.

ARGUMENT

"The Daughter of the Regiment" is a light opera which bids fair to be perennially successful. It is the only one of Donizetti's operas which challenges "Lucia" in popularity.

ACT I

The Tyrolese Mountains, near Bologna. The French army is returning victorious from an engagement. With them is Marie, a pretty vivandière, who is the foster daughter of Sergeant Sulpice. She had been found on a battlefield in infancy, and educated by him, and is now called "the daughter of the regiment." She has been petted and spoiled by the grenadiers, but of late is unhappy. She has a secret love affair with a young Swiss, Tonio, who tries to visit her and is seized as a

spy. He is in danger of a short shrift, but for Marie's intervention. She tells the soldiers that he has formerly saved her life. Tonio asks to enlist with them, in order to remain near her. The grenadiers consent and drink to the health of the young couple.

But at this juncture, the Marquise de Birkenfeld appears, and by means of a letter, proves that Marie is her own niece. She scorns an alliance for Marie with the Swiss soldier, and carries her off, much to Marie's sorrow and the disgust of the regiment.

Act II

The Castle of the Marquise. The Marquise is sparing no expense to educate her ward properly, especially in singing and dancing. But Marie much prefers to sing the songs of the camp. She is greatly overjoyed, therefore, to hear the fifes and drums of her regiment and to see it march into the castle yard, headed by Tonio, who has been promoted to captain for bravery. Tonio hopes that his increased rank will entitle him to Marie's hand, but the Marquise still refuses and reveals the fact that Marie is really her own daughter, and is now promised to a neighboring nobleman.

The guests assemble to witness this betrothal, when Marie tells of her early history and how she had been abandoned. Her faithful grenadiers, who are present, vouch for her story. The Marquise relents and consents to the union of Marie and Tonio.

LA FAVORITA

(*Lah Fav-o-ree'-ta*)

(The King's Favorite). Romantic Opera in Five Acts. Music by Gaetano Donizetti. Book by Royer and Waëtz, after the drama, "Le Comte de Commingues." First produced at the Académie Royale de Musique, Paris, December 2, 1840.

Scene: Castile.
Time: 1340.

CAST

ALFONSO XI, *King of Castile* (Baritone).
FERNANDO, *an officer of the guard* (Tenor).
BALTHASAR, *Prior of the Monastery of St. Jacob* (Basso).
GASPARO, *an officer* (Tenor).
LEONORE DE GUZMAN, *the King's favorite* (Mezzo-Soprano).
INEZ, *her companion* (Soprano).
Officers, Soldiers, Courtiers, Ladies, Servants, Monks.

ARGUMENT

The theme of "La Favorita" is simple but dramatic, treating of lost illusions and blighted hopes. A young anchorite forsakes his vows for the sake of a pretty face, only to find that the promised happiness is a mirage.

ACT I

Hall of a Monastery. Fernando, a novice in orders, of the Monastery of St. Jacob, has shown such earnestness and insight that he is spoken of as the next prior. But between him and his vows comes the vision of a beautiful woman, an unknown whom he loves and who, he finds, loves him in return. He confesses his attachment to his best friend, Balthasar, the present prior, who endeavors to warn him against the snares and pitfalls of the world. But finding that the young man is determined, he releases him from the monastic orders and bids him go in peace.

ACT II

A Palace Garden. Ferdinand decides to seek service in the royal army. He comes blindfolded into the palace garden, where ladies of the court who have heard his story, entertain him graciously. Among them, he finds his unknown love, Leonore; but while she reciprocates his affection, she begs him to go away and forget her. She will not even tell him her name and station.

This mystery only adds fuel to the flame. While she tries to dismiss him, Inez, her friend, comes to announce a visit from the King. This still further mystifies the young man, unused to court ways. Leonore leaves him, after presenting him with a document which proves to be a royal commission as officer in the King's army. Ferdinand resolves to win the King's favor and the lady's hand in the wars.

Act III

The King's Court. King Alfonso is delighted with news of his army's victories over the Moors, and with the brilliant conduct of his young officer, Ferdinand. The latter dreams of happiness at last with Leonore, but he is still ignorant of the fact that she is the King's favorite and Alfonso does not intend to give her up. A spirited scene ensues between monarch and mistress in which the former reiterates his devotion and the latter reproaches him for putting happiness out of her reach. Before the court she finally hurls defiance at him, being aided by Balthasar, who comes with a message from the Pope threatening the King with excommunication unless he relinquishes Leonore in favor of Ferdinand. He is given one day in which to decide. Ferdinand hears nothing of this, but Leonore is cast into the depths of sorrow at the prospect of deceiving her lover.

Act IV

Apartment in the Palace. The King yields to papal pressure and to Ferdinand's merit, and resolves to bestow upon him the hand of his favorite. He delivers his message to Ferdinand in person, who is overjoyed. Meanwhile, Leonore has entrusted to Inez a letter telling Ferdinand all, but Inez is prevented from delivering it. The King ennobles Ferdinand and orders an immediate marriage, which ceremony is performed. But during the festivities the bridegroom overhears slurring remarks from the courtiers, and returns to the King demanding an explanation. When he learns the truth, he renounces his bride and honors, breaks his sword, and casts its fragments at the feet of the King.

Act V

The Monastery Hall. Ferdinand returns to the monastery and resumes his study for the priesthood. On the day when he is to receive holy orders, Leonore comes to beg his forgiveness. She tells him of the undelivered letter in which she had confessed the truth and which she thought he had received. He forgives her and says that he loves her still, but now the Church calls him. He leaves her swooning and joins the procession of monks.

DON PASQUALE

(*Don Pas-kah'-lee*)

Opera Bouffe in Three Acts. Music by Gaetano Donizetti. Book by Camerano, after "Ser Marc' Antonio." First produced at the Théâtre des Italiens, Paris, January 4, 1843.

Scene: Rome.
Time: The Present.

CAST

Don Pasquale, *an old bachelor* (Basso).
Dr. Malatesta, *a physician* (Baritone).
Ernesto, *nephew of Pasquale* (Tenor).
Norina, *a young widow* (Soprano).
A Notary (Basso).
Citizens, Tradespeople, Servants.

ARGUMENT

"Don Pasquale" is a gay little farce of manners which has been given a characteristic and worthy musical setting.

Act I

Don Pasquale's Apartments. The finicky old bachelor, Don Pasquale, has worked himself up into a fine rage because his nephew, Ernesto, is not marrying to suit him. Ernesto wishes to wed Norina, a bewitching

young widow. Dr. Malatesta, a family friend of all parties, contrives a plot in the young man's behalf. The physician urges the Don himself to marry a lady of his choosing, a supposed sister of Malatesta's. This pseudo-sister and bride is none other than Norina, who is instructed to make life a burden for the old gentleman.

Act II

Don Pasquale's Apartments. True to her rôle, Norina begins to carry things with a high hand. She refuses to accept any of the Don's affectionate advances, and behaves like a shrew. Ernesto, who is a bewildered onlooker, is invited by her to be her escort on a shopping expedition. Meanwhile she lays out such an extravagant scheme for keeping house that the Don flies into a passion, declaring that she will bankrupt him.

Act III

Scene 1. Don Pasquale's Apartments. Norina is found surrounded by trades-people to whom she has given large orders. The Don enters and during a quarrel she boxes his ears, and leaves him disconsolate. The doctor enters and tries to pacify him, but the Don insists that Norina shall quit his house.

Scene 2. A Balcony. While Ernesto is serenading Norina, the Don taxes her with being faithless; but in the course of explanations, he discovers that his marriage contract has been only a sham, and he is only too glad to get out of the bargain and unite the two lovers with his blessing.

PAUL DUKAS

Dukas is a modern French composer, who was born at Paris, October 1, 1865. His only opera that has thus far reached the American stage is "Ariane et Barbe-Bleue."

ARIANE ET BARBE-BLEUE

(*Air-ee-an ā Barb-bluh*)

(Ariane and Bluebeard.) Dramatic Opera in Three Acts. Music by Paul Dukas. Book by Maurice Maeterlinck. After the fairy tale of "Blue Beard." First produced at the Opéra Comique, Paris, May 10, 1907.

SCENE: A Medieval Castle.
TIME: Middle Ages.

CAST

BLUE BEARD (Basso).
ARIANE, *his sixth wife* (Mezzo-Soprano).
NURSE (Contralto).
Blue Beard's five earlier wives:
SELYSETTE (Mezzo-Soprano).
YGRAINE (Soprano).
MELISANDE (Soprano).
BELLANGERE (Soprano).
ALLADINE (Silent).
Three Peasants, Crowd of Rustics, etc.

ARGUMENT

The old story of Blue Beard and his wives has been embellished by Maeterlinck with touches of mysticism, which are reflected in the music of the opera. Ariane, the determined wife, may be called a foretype of the New Woman.

ACT I

Great Hall in Blue Beard's Castle. Despite the ugly reputation of Blue Beard, he has found a new wife in Ariane. She has heard that he has done away with five wives, but cannot believe that he has murdered them; it is her mission to discover his secret. As the curtain rises, the angry roar of the crowd outside is heard. They do not want the ogre to have another victim. Unmoved by all this clamor, Ariane enters with her nurse. She has been entrusted with seven keys. Six are of silver, and the last is of gold. It unlocks the one forbidden door. The nurse opens one after another the six silver locks, and in each room finds a delightful surprise—jewels of rare beauty gush out in streams. But Ariane is not satisfied. Her mission is to find what is behind the forbidden door. The nurse begs her to desist, but she turns the golden lock. The door opens and they hear the distant groans of women. Before they can close it, Blue Beard enters, saying coolly, "You, too!" He tells her he will yet forgive her if she will desist, but she defies him. Enraged, he bids her follow him, but the nurse, hearing the renewed tumult of the crowd outside, rushes to the door and admits them. Blue Beard draws his sword and prepares to defend himself from their attack, when Ariane interposes, telling the rioters to disperse, her husband is doing her no harm. They fall back before her and she closes and fastens the door.

ACT II

An Underground Chamber. Still braving Blue Beard's anger, Ariane and the nurse have been left in the vault leading from the seventh door, but Ariane is undismayed; she is determined to rescue her husband's victims. By the light of the flickering lamp, carried by the nurse, she discovers the forms of women lying huddled upon the floor. They prove to be the five missing wives, who are still alive, but leading a wretched existence. Ariane encourages them, and looks about for some avenue of escape. The lamp goes out, but they see a faint glow at one end of the chamber. It proves

to be a door leading to the outer world, which they break through, and the whole party pass out to liberty.

Act III

Great Hall in the Castle. The castle and the grounds are enchanted, so the wives cannot escape. They wander back into the great hall and amuse themselves by dressing up in the finery which they find lying about in profusion. Ariane is showing them how to regain their lost beauty. Presently the nurse enters in terror to say that Blue Beard, who has been absent, is on his way back to the castle, and that the villagers are lying in wait for him. It is as she fears, and although he has a bodyguard, they are overcome in the mêlée, and Blue Beard is wounded. The crowd seize him, bind him hand and foot, and are about to throw him into the moat when Ariane and the other women interpose. She persuades the villagers to bring him into the hall, stating that she is the one most concerned and should have the decision as to his fate. In the end they leave him and withdraw. Ariane stoops and cuts his bonds, although the others are fearful. Then she dresses Blue Beard's wounds, which prove slight. He rises and looks slowly from one to another of the group, but makes no effort to molest them. Ariane approaches and bids him farewell; her mission is ended and she is going away. He tries to detain her, pleading his love, but she persists in going. The other women are given an opportunity to accompany her, but decide to remain with Blue Beard.

CAMILLE ERLANGER

A French composer, born May 25, 1863, at Paris; and died in the same city, in 1919. He studied under Leo Delibes at the Paris Conservatory, and won the Grand Prix de Rome, in 1888, for his cantata "Velleda." He was the composer of numerous short musical pieces, cantatas, and four operas: "Kermaria," Paris, 1897; "Aphrodite," Paris, 1906; "Noel," a tragedy, also given in Paris the same year; and "L'Aube Rouge," which had its première at Rouen, in 1912. "Aphrodite" is the best known of these in America, through the interpretation of Mary Garden.

APHRODITE

(*Aph'-ro-dy-te*)

A lyric drama in five acts and seven scenes, after the story by Pierre Louys. Adapted by Louis de Gramont. Music by Camille Erlanger. First given at the Opéra Comique, Paris, March 23, 1906.

SCENE: Alexandria.
TIME: B.C. 50.

CAST

DEMETRIOS, *a sculptor* (Tenor).
TIMON, *a citizen* (Baritone).
PHILODME, *a citizen* (Tenor).
HIGH PRIEST (Basso).
CALLIDES, *a citizen* (Basso).
JAILER (Basso).
CHRYSIS, *a courtesan* (Soprano).
BACCHIS, *a courtesan* (Mezzo-Soprano).
MYRTO, *a courtesan* (Soprano).
RHODIS, *a courtesan* (Mezzo-Soprano).
CHIMARIS, *a Jewish fortune-teller* (Mezzo-Soprano).
SESO (Soprano).

THEANO, *a dancer.*
CORINNA, *a slave.*
Philosophers, Courtiers, Sailors, Beggars,
Courtesans, Fruit-sellers, etc.

ARGUMENT

An opera rich in scenic possibilities. Its appeal is directed as much to the eye and the æsthetic sense, as to the ear.

ACT I

The Wharf at Alexandria. The curtain rises to disclose a busy hour of ancient Egypt, upon a crowded wharf. There are citizens of every grade and calling. Some ply their trades, others are there merely for diversion. Rhodis and Myrto play their flutes while Theano dances. All make way for Demetrios, the famous sculptor. A Jewish fortune-teller reads his hand, predicting crime and tragedy because of a woman. At this juncture the beautiful courtesan, Chrysis, enters. Demetrios pays her attention, but she tells him that, to win her favor, he must bring her three precious gifts—the mirror of Bacchis, the ivory comb of Touni, and the pearl necklace of Aphrodite. The sculptor has become so infatuated that he determines to obtain them.

ACT II

The Temple of Aphrodite. The attendants of the sacred temple of Aphrodite, goddess of love, are performing their duties, when Demetrios enters. He has obtained two of the pledges, but at the cost of crime. He lingers while votaries come to present their offerings; among them Rhodis, Myrto, and Chrysis. When all have gone, Demetrios snatches the necklace from the neck of the goddess and flees.

ACT III

The House of Bacchis. Bacchis, a notorious woman, holds high revel at her house. There is much feasting and revelry, but Bacchis is in ill humor because of the

loss of her famous mirror. She accuses Corinna, one of her slaves, and the unfortunate girl is condemned to death and crucified. Chrysis inwardly exults in this evidence of Demetrios's obedience to her whims.

Act IV

The Studio of Demetrios. Chrysis visits her lover to obtain the trophies he has promised. As he presents them to her, he hears the clamor of the outraged citizens outside in the streets. They are heaping maledictions on the one who has despoiled the sanctuary of their goddess. In a fit of compunction, Demetrios asks Chrysis if she will do as much for him as he has for her—that is, if she will wear these trophies in public. She swears that she will do so.

Act V

Scene 1. The Lighthouse. While the throng gathers to discuss the three crimes that have closely followed each other, and pray the goddess for forgiveness, they suddenly perceive a female figure standing out in relief on the balcony of the lighthouse. She wears the comb in her hair, the necklace around her throat, and holds in her hand the mirror. At first they think it is Aphrodite come to them in person, but soon realize their mistake and discover that it is Chrysis. She is seized and thrown into prison.

Scene 2. A Prison. Chrysis is condemned to death, and a poisoned cup is sent her to drink. Demetrios arrives only after she has breathed her last. In a vision Demetrios himself sees his fate at the hands of Aphrodite.

HENRI FEVRIER

A modern French composer, born at Paris, October 2, 1875. His two operas, "Monna Vanna" and "Gismonda," were introduced into America by Mary Garden and the Chicago Opera Company.

MONNA VANNA

(*Mo'-na Van'-na*)

Romantic Opera in Four Acts. Music by Henri Fevrier. Book by Maurice Maeterlinck. First produced in Paris, 1909.

SCENE: Pisa.
TIME: The Fifteenth Century.

CAST

PRINZIVALLE, *Commander of the Florentine Army* (Tenor).
GUIDO COLONNA, *Commander of the Pisan forces* (Basso).
BORSO, *Pisan sub-officer* (Baritone).
TORELLO, *Pisan sub-officer* (Baritone).
VEDIO, *Secretary to Prinzivalle* (Tenor).
TRIVULZIO, *an envoy* (Baritone).
MARCO VANNA, *a Pisan* (Basso).
MONNA VANNA, *his daughter, wife of Colonna* (Soprano).
Citizens, Soldiers, etc.

ARGUMENT

The plot of "Monna Vanna" is rather thin, but is based upon an historical incident. It is a counterplot of chivalry and jealousy.

ACT I

Office of the Pisan Commander. Pisa is being besieged by a Florentine army under the command of Prinzivalle. The garrison is in sore straits for food and ammunition. Prinzivalle informs Colonna, the Pisan general, that he will deal leniently with the Pisans if Colonna will send his beautiful wife, Monna Vanna, for an overnight visit to Prinzivalle's tent. She is informed of these terms and professes herself ready to go, to help her city.

ACT II

Prinzivalle's Tent. A plot by Trivulzio, an enemy of Prinzivalle, is thwarted. Monna then enters as agreed. She states that her only purpose is to save her city. The general respects her intentions and treats her as an honored guest.

ACT III

A Square in Pisa. Monna Vanna returns, but her husband distrusts her. His rage is kindled further when he discovers Prinzivalle in the city. The latter has had to flee from treachery in his own camp, but Colonna thinks it is because of an intrigue with Monna. The latter sees that she can save Prinzivalle only by falling in apparently with her husband's evil designs. Prinzivalle is accordingly cast into prison.

ACT IV

A Dungeon. Monna goes to free Prinzivalle from prison. They confess their love for each other, and flee forth into the world together.

GISMONDA

(*Gees-mon-da*)

Romantic Opera in Four Acts, by Henri Fevrier, based upon a well-known play by Victorien Sardou. Its first American performance was in Chicago, January 14, 1919.

The libretto follows the plot of the play. Gismonda, Duchess of Athens, announces that she will give her hand to the man who will rescue her little son from the pit of a tiger. The lad has been thrown there by conspirators against her ducal line. Almerio, a young falconer, rescues the child, but the proud Duchess will not accept a peasant for husband. She agrees, however, to visit him at his cottage, if he will renounce all claim to her hand. While making this clandestine visit, Zacario, the chief of the conspirators, spies upon her, and she kills him. In order to shield her, Almerio takes the guilt upon himself. Gismonda, in gratitude, acknowledges the falconer as her future husband.

FRIEDRICH VON FLOTOW

A German composer, born in Mecklenburg-Schwerin, April 26, 1812. He studied music in Paris but did not meet with success there in his early operas. At the age of twenty-seven he finally achieved recognition with "Medusa's Shipwreck." This was followed by "Camoen's Slave" (1843), and "The Soul in Pain" (1846). "Alexander Stradella," one of the few operas by which he is still remembered, had its première at Hamburg in 1844, and his most successful work, "Martha," at Vienna in 1847. He wrote several other operas, and was director of the court theatre in his native duchy from 1855 to 1863. He died in Darmstadt, January 23, 1883.

MARTHA

Romantic Opera in Five Acts. Music by Friedrich von Flotow. Book by St. Georges and Friedrich. First produced at Vienna, November 25, 1847.

SCENE: Richmond, England.
TIME: Reign of Queen Anne.

CAST

LIONEL, *a farmer* (Tenor).
PLUNKETT, *his foster brother* (Basso).
LORD TRISTAN, *a courtier* (Baritone).
LADY HENRIETTA DURHAM, *a maid-of-honor* (Soprano).
NANCY, *her attendant* (Contralto).
SHERIFF OF RICHMOND (Baritone).
Lords, Ladies, Farmers, Servants, Citizens.

ARGUMENT

One of the most graceful of the light operas is "Martha," an old favorite dealing with love as opposed to pride.

Act I

The Queen's Court at Hampton. Lady Henrietta, a maid-of-honor to Queen Anne, has become weary of humdrum court life and seeks a new diversion. She talks it over with her sprightly maid, Nancy, but does not fall in with any of the latter's fancies. Lord Tristan, an old admirer, meets with as little success when he proposes entertainments for the day. At this moment a group of villagers and servants pass singing gaily on their way to a county fair. Their careless happiness appeals to Henrietta. She and Nancy shall go to the fair also, dressed as servants, so that they can mingle freely with the crowd. It will be a lark. No sooner said than done. Lord Tristan, shocked, tries to restrain them, but instead is pressed into service as their escort.

Act II

The Market at Richmond. Lionel and Plunkett, two well-to-do farmers, drive to the fair in search of household servants. The sheriff arrives and proclaims that all contracts of this nature shall be binding upon both parties for a full year, if money is advanced. Just after this announcement is made, Tristan arrives with the two girls dressed as servants, who immediately capture the fancy of the two farmers. In spite of Tristan's efforts to draw them away, they allow the farmers to haggle with them over terms and finally accept an advance payment for salaries. Without knowing it, they have bound themselves to service for a year. When the farmers now insist upon an immediate departure, objections are raised by the other three. But the crowd prevents Tristan from rescuing the girls, and the sheriff declares that they must go with their new masters.

Act III

The Farm House. Henrietta has taken the name of Martha, and Nancy that of Julia. Lionel and Plunkett try to introduce them to their duties and are amazed at

their ignorance over the most ordinary things, such as spinning. Plunkett tries to make boisterous love to "Julia" but finds her sharp tongue more than a match for him. Lionel is more courteous to "Martha" and ends by falling deeply in love with her, but she only laughs at him. However, she relents so far as to sing for him a tender little ballad, "'Tis the Last Rose of Summer," hoping to touch his heart so that he will release her from that dreadful contract. After the men have retired, Tristan aids the girls to make their escape.

Act IV

A Country Tavern. While Plunkett is drinking with some of his friends, a party of hunters from the court enter, and he recognizes among them his lost servant girl, "Julia." He demands that she go home with him and complete her contract, but her calls for help bring her friends about her and they chase Plunkett out into the forest. Next Lionel enters, greatly dejected over the loss of "Martha," when whom should he see among the hunters but the girl herself as a court lady. He lays claim to her and she reproaches him for being an impertinent bumpkin. The others think him a madman, and she is glad to escape in this fashion.

Act V

Scene 1. The Farm House. Lionel's long-standing claim to the earldom of Derby is decided in his favor, but he takes no interest in the matter. He is almost insane from grief. Henrietta is persuaded to visit him, but he does not recognize the "Martha" of his dreams. Nancy and Plunkett come to an understanding and arrange a little scene to restore Lionel's reason.

Scene 2. The Fair at Richmond. Another fair is being held, and Plunkett brings his friend to the square where they had first met the girls. Lo! there they are again, dressed in their servant's attire. Memory and reason return to Lionel, and when "Martha" sings again to him the ballad of the rose his cup of happiness is full. She is willing to become his wife.

ALBERTO FRANCHETTI

A modern Italian composer, born in Turin, September 18, 1860. He studied at Italian conservatories, and his music is of somewhat traditional type. He is known in this country for two operas, "Christopher Columbus" and "Germania."

CHRISTOPHER COLUMBUS

An historical Opera in Three Acts and an Epilogue; text by Luigi Illica. First produced at Genoa (Columbus's birthplace) in 1892—a quadricentennial.

SCENE: Spain and America.
TIME: Circa, 1492.

The story and characters of "Christopher Columbus" follow the general lines of history. Columbus obtains aid from Queen Isabella for his voyage of discovery. Incidents of the voyage and with the Indians in America are depicted; and the epilogue shows the aged voyager lying at the tomb of his patron queen.

GERMANIA

(*Ger-ma'-nia*)

Dramatic Opera in Four Acts. Music by Alberto Franchetti. Book by Luigi Illica. First produced at Milan, 1902.

SCENE: Various parts of Germany.
TIME: 1806.

CAST

FREDERICK LOEWE, *member of the Brotherhood* (Tenor).
CARL WORMS, *member of the Brotherhood* (Baritone).

GIOVANNI PALM, *member of the Brotherhood* (Basso).
CRISOGONO, *member of the Brotherhood* (Baritone).
STAPPS, *a Protestant priest* (Basso).
RICKE, *a Nuremberg maiden* (Soprano).
JANE, *her sister* (Mezzo-Soprano).
LENA ARMUTH, *a peasant woman* (Mezzo-Soprano).
JEBBEL, *her nephew* (Soprano).
LUIGI LUTZOW, *an officer* (Basso).
CARLO KORNER, *an officer* (Tenor).
PETERS, *a herdsman* (Basso).
SIGNORA HEDVIGE (Mezzo-Soprano).
CHIEF OF POLICE (Basso).
Police, Students, Soldiers, Peasants, Historical Personages.

ARGUMENT

"Germania" is a picture of the upheaval in Germany caused by the Napoleonic wars.

ACT I

An Old Mill at Nuremberg. The revolutionists have converted an old mill at Nuremberg into a printing shop for their literature. Palm, the author of some of this, is sought by the police, but unsuccessfully. Meanwhile, books and pamphlets are sent out as bags of flour. Worms, who is in charge of the press, is visited by Ricke, who accuses him of betraying her. She is especially downcast as a letter just received announces the early return of Loewe, her lover. Worms threatens his vengeance if she tells Loewe of their relations.

ACT II

The Black Forest. Loewe, Ricke and others seek refuge in a hut, Loewe having been among those proscribed by the victorious Napoleon. Ricke has consented to marry Loewe, not daring to tell him of Worms. Immediately after the simple ceremony uniting them, Worms appears and summons Loewe to attend a meeting of the

secret brotherhood. Worms will not tarry, and Ricke, in terror of consequences, flees away, leaving a note for the bridegroom telling him not to follow her. The bewildered Loewe is finally apprised of the true state of affairs by Ricke's little sister Jane.

Act III

A Secret Hall at Koenigsberg. The patriots meet with the utmost secrecy and lay plans to defeat the invader of their country. Only one standing apart, masked, jeers at their motives. He proves to be Loewe, who now challenges Worms to fight. The latter, however, refuses to defend himself, and others interpose to stop the quarrel.

Act IV

The Battlefield of Leipzig. The plain is covered with prostrate forms after the great battle has been fought. Ricke seeks among them for the husband she has deserted, and finally finds him not far away from the corpse of Worms. Loewe is barely alive, and soon expires in Ricke's arms, but she makes no outcry as she lies down beside him. In life all things conspired to keep them apart; but in death they can be united.

UMBERTO GIORDANO

Giordano is a contemporary Italian composer of some note. He was born at Foggia, August 26, 1867, and studied at the Naples Conservatory under Serrao. One of his earlier works was the one-act opera, "Marina," which was entered for the Sonzogno prize that Mascagni won with his "Cavalleria Rusticana." This was followed by "Mala Vita," which was produced at Rome, in 1892; "André Chénier" (1896); "Fedora" (1906); "Siberia" (1908); and "Madame Sans Gêne," his most successful work (1915).

ANDRÉ CHÉNIER

(*An-dray Shain-yay*)

Tragic Opera in Four Acts. Music by Umberto Giordano. Book by Victorien Decazes. First produced at La Scala, Milan, March 23, 1896.

SCENE: Paris.
TIME: The French Revolution.

CAST

ANDRÉ CHÉNIER, *a poet* (Tenor).
CHARLES GERARD, *a Revolutionist* (Baritone).
COUNTESS DE COIGNY (Soprano).
MADELEINE, *her daughter* (Soprano).
BERSI, *her maid* (Mezzo-Soprano).
ROUCHER, *friend of Chénier* (Basso).
MATHIEU, *a Revolutionist* (Baritone).
MADELON, *an aged woman* (Soprano).
FLEVILLE, *a writer* (Tenor).
THE ABBÉ (Tenor).
SCHMIDT, *jailer at St. Lazare* (Basso).
A SPY.
Guests, Servants, Pages, Peasants, Soldiers, Judges, Prisoners, Mob, etc.

Act I

Ballroom in a Château. Prior to the Revolution, Gerard, a revolutionist, is secretly in love with Madeleine, the Countess's daughter. A ball is given, and among the guests is André Chénier, a poet with revolutionary tendencies. Madeleine asks him to improvise a poem on love, but he sings of the wrongs of the poor. Gerard appears with a crowd of ragged men and women, but the Countess's servants eject the intruders.

Act II

Café Hottot in Paris. Some year later, Chénier has offended the Revolutionists by denouncing Robespierre. A spy is watching Bersi, Madeleine's old nurse, and sees her hand Chénier a letter. It is from Madeleine, who begs him come to her aid, and arranges a rendezvous.

Robespierre enters with citizens. Gerard, now high in favor, seeks to possess Madeleine, who has come to meet Chénier. They are about to flee, when Gerard interferes. The rivals fight and Gerard is wounded. The lovers escape.

Act III

Revolutionary Tribunal. Chénier has been captured, and Gerard brings formal charge against his rival. Madeleine pleads for her lover, finally promising to give herself to Gerard if Chénier is spared. Gerard, moved by the girl's love, agrees to save Chénier if he can. At the trial he declares that the indictment is false. But the mob, thirsting for blood, demands the poet's death.

Act IV

Prison of Lazare at Midnight. Madeleine and Gerard visit Chénier. She has bribed the jailer to allow her to take the place of another prisoner. If she cannot live for her lover, she can, at least, die with him. Together she and Chénier go to the scaffold, to pay the last penalty.

MADAME SANS GÊNE

(*Ma-dam' Sahn Zhayn*)

Historic Opera in Four Acts. Music by Umberto Giordano. Book by Renato Simoni. After the Comedy by Victorien Sardou and E. Moreau. First produced at the Metropolitan Opera House, New York, January 25, 1915.

SCENE: France.
TIME: Days of Napoleon.

CAST

CATERINA HUBSCHER ("MADAME SANS GÊNE"), *a laundress* (Soprano).
TONIOTTA, *a laundress* (Soprano).
GIULIA, *a laundress* (Soprano).
LA ROSSA, *a laundress* (Soprano).
LEFEBVRE, *sergeant, then marshal* (Tenor).
FOUCHÉ, *patriot, then minister of police* (Baritone).
COUNT OF NEIPPERG, *an Austrian* (Tenor).
VINAIGRE, *a drummer* (Tenor).
QUEEN CAROLINE (Soprano).
PRINCESS ELISA (Soprano).
GELSOMINO, *valet* (Baritone).
LEROY, *tailor* (Baritone).
DE BRIGODE, *court chamberlain* (Baritone).
NAPOLEON (Baritone).
MADAME DE BOULOW (Soprano).
ROUSTAN, *head of the Mamelukes* (Baritone).
Citizens, Soldiers, Huntsmen, Ladies of the Court, etc.

ARGUMENT

This colorful opera is unique in its attempt to make Napoleon the central figure of a romantic drama—giving him as well as his attendants a singing part. It is full of figures and action, and crosses a considerable period of time.

Act I

Caterina's Laundry, Paris, August 10, 1792. Caterina Hubscher, a pretty Alsatian, has earned by her saucy manner the popular nickname of "Mistress Don't Care." Her laundry is, on this historic morning, a storm center, as the mob is attacking the Tuileries—this is one of the red-letter days of the French Revolution. Fouché, a patriot, enters in great trepidation at the doings of the crowd. He is followed by Caterina, who rallies him for his lack of courage. She herself has great tales to tell of what she has witnessed in the street. Fouché says that it is his ambition to become minister of police. Caterina replies tauntingly that he has about as much chance to become that as she has to become a duchess. A great uproar proclaims that the palace has been taken. So riotous is the street that Caterina prudently barricades her shop. Presently she sees a wounded man, and admits him. It is the Count of Neipperg, an Austrian, who has come to grief in trying to rescue the Queen. Caterina hides him in her room. Her lover, Lefebvre, a police sergeant, enters. He discovers the concealed man and at first is jealous; then believes Caterina and aids her to effect the Count's escape.

Act II

Château of Compeigne. Nineteen years have passed by. The obscure Napoleon has become a world conqueror, and many of his followers have been ennobled. Lefebvre has been made the Duke of Danzig, and Caterina, his wife, is really a Duchess. But she is still sharp of tongue and bourgeois of action, so much so that the Emperor counsels Lefebvre to divorce her. This the latter laughingly repeats to his wife, and says he doesn't intend to do anything of the sort. Their old acquaintance, Count Neipperg, now enters. He has been dismissed from Court for his too open admiration of the Empress. He is in despair and asks his friends to procure for him a last interview with her. Fouché, now minister of police, enters to announce the royal ladies, for whom the Duke and Duchess are to give a reception.

The flunkeys try to tell Madame Sans Gêne how she is to deport herself, but give it up in despair. The reception which follows is conducted without decorum. The hostess flouts her guests to their faces, and it is with open joy they hear that she is summoned to appear before Napoleon, to answer for her conduct.

Act III

The Emperor's Cabinet. Napoleon receives Madame Sans Gêne, and reproaches her for failing to shed luster on his Court. She should grant her husband a divorce and retire to private life. She retorts that her husband would not exchange her for the proudest princess. Then waxing eloquent she recites the glories of the army life, which she herself has followed. She calls to mind their early days of struggle, and even shows Napoleon his own unpaid laundry bill of nineteen years before. Touched by her naïveté, the Emperor forgives her and stoops to kiss the scar on her arm, received in battle. As she is about to retire, Neipperg enters on his way to the Empress's apartment. There is a sharp encounter between him and the Emperor. Caterina tries to intervene, but vainly.

Act IV

The Same. Lefebvre tells his wife that Neipperg is sentenced to be shot. Napoleon re-enters in much agitation. Caterina pleads with him to spare the Count, but Napoleon sternly orders her, as a test, to knock at the Empress's door and announce Neipperg's presence. She does so tremblingly. The door opens slightly and a note is handed out. It dismisses the Count and completely vindicates the Empress. The Count's life is spared, and the scene ends amid general felicitations from the whole Court.

CHRISTOPHER W. GLÜCK

Glück may be regarded as the great-grandfather of modern opera. He is the earliest composer whose works are still found in the present-day repertory. Born in Weidenwang, Palatine, July 2, 1714, he was from the outset of his career a musical reformer who aroused as intense opposition as did Wagner at a later day. He studied in Milan and thus came under the Italian influence, but his first operas presented in Italy met with scant success. His first successful work was "Helena and Paris." In 1774 he went to Paris, where he presented his masterpieces, among them "Orpheus and Eurydice," "Armide," "Iphigenia in Aulis," "Iphigenia in Tauris," and "Alcestes." The composer, Nicola Piccini, was a bitter rival of his, and adherents of the two frequently came to blows. Glück died in Vienna, November 15, 1787.

ORPHEUS AND EURYDICE

(Or'-fee-us and Yoo-rid'-i-see)

(Orfeo.) Legendary Opera in Four Acts. Music by Christopher Glück. Book by Raniero di Calzabigi. First produced at Vienna, October 5, 1762.

SCENE: Greece and the Lower World.
TIME: Antiquity.

CAST

ORPHEUS, *a sweet singer* (Contralto).
EURYDICE, *his bride* (Soprano).
AMOR, *god of love* (Soprano).
Furies, Shades, Friends of Orpheus, etc.

ARGUMENT

"Orpheus and Eurydice" is based upon the ancient Greek legend of the musician who went into the depths of Hades to rescue his dead wife.

Act I

The Tomb of Eurydice. Eurydice, the bride of Orpheus, who charms all things by his music, has perished from the bite of a serpent. Orpheus and his friends gather around her tomb to lament her loss, and he prays to the gods to restore her to him. He is ready to make any sacrifice, even to descend into Hades itself in order to rescue her. Touched by his grief, the god Amor is sent to tell him he may make the journey, trusting only to his powers of song; but that he must on no account turn to look upon the face of his wife, else Death will again seize upon her.

Act II

Hades, the Abode of the Departed. The shades and furies swarm around the entrance to Hades reviling Orpheus for having attempted to enter; but he sings so sweetly of his grief and present quest that they stand aside and allow him to pass.

Act III

Valley of the Blest. In the midst of Hades is the Valley of the Blest, where dwell the pure in heart. Here Orpheus on his journey finally finds his wife. The others cannot understand why she wishes to return, but touched by his song lead her to him. He does not turn to look at her, but with averted face takes her hand and leads her from the valley.

Act IV

A Forest Before a Cave. After a long upward journey, Orpheus leads his wife through a cave, finally emerging into a dense forest. Still he does not look at her, but calling back urges that she follow him

quickly. She complains that he is indifferent to her; that he has not given her so much as a single glance. Without his love she would prefer death. She continues this plaint until he can resist no longer and turns to reassure her. Immediately she sinks to the ground lifeless. Orpheus bitterly reproaches himself, and while lamenting, the god Amor again appears to him and says that since he has suffered and toiled greatly he will be forgiven. With a touch he restores Eurydice to life and to her husband's arms.

ARMIDE

(*Ar-meed*)

Romantic Opera in Five Acts. Music by Christopher W. Glück. Book by Quinault, founded upon Tasso's "Jerusalem Delivered." First produced at the Académie Royale de Musique, Paris, September 23, 1777.

SCENE: Damascus and Environs.
TIME: The First Crusade, 1098 A.D.

CAST

ARMIDE, *a sorceress* (Soprano).
PHENICE, *her friend* (Soprano).
SIDONIE, *her friend* (Soprano).
HIDROAT, *King of Damascus* (Baritone).
ARONT, *his chief of staff* (Basso).
RINALDO, *Commander of Crusaders* (Tenor).
ARTEMIDOR, *a Crusader* (Tenor).
UBALDO, *a Knight* (Baritone).
A DANISH KNIGHT (Tenor).
Demons, Naiads, Knights, Courtiers, Servants, etc.

ARGUMENT

"Armide" is a legendary episode connected with the Crusade under Godfrey of Bouillon. His chief officer falls under the power of a beautiful sorceress.

Act I

The Palace of Armide. The Princess Armide is famed both for her beauty and her powers of magic. She has remained unwed, although Hidroat, the King, is desirous for her to choose a husband. But she cannot free her mind from the thought of Rinaldo, the victorious Crusader. At every new word of his conquests her heart is torn by hatred of him as an enemy of her country, and love of him as a hero. Tidings are received that the Saracen host is at last victor in a battle, but this is disproved by a later messenger and the arrival of Aront's army which has again suffered defeat. All swear vengeance against the Christian army.

Act II

An Enchanted Garden. Rinaldo, the Crusader, while wandering in the desert, suddenly finds himself in an enchanted garden, conjured up by the wiles of Armide. Naiads rise up before him and sing him to sleep. While reclining under a bower of roses, insensible, the sorceress advances toward him with drawn dagger. At last she has her country's enemy within her power. But the sight of the man of her dreams once more kindles love in her heart; the sorceress is lost in the woman, and she clasps him in her arms.

Act III

The Palace of Armide. Again in her palace, Armide is torn among the mingled feelings of love, hate, pride, and remorse. Instead of striking her enemy she has yielded to him. She summons before her the Demon of Hate, who warns her that for this indecision Rinaldo will yet escape her. Instead of nerving her fury, this only redoubles her love, and the Demon in anger disappears.

Act IV

The Enchanted Garden. Rinaldo has continued under the power of the sorceress. The Crusaders, alarmed by his absence, send Ubaldo and a Danish knight in search

of him. At their approach Armide bars their path, but is compelled to fall back powerless before a consecrated scepter borne by Ubaldo. Other visions appear at Armide's command, but are dissipated by the scepter.

Act V

The Palace (*sometimes combined with the Garden scene*). Armide conveys her lover to the palace and seeks to entertain him by ballets and tableaux. He forgets his past life while subject to her wiles. She leaves the room for an interval, and Ubaldo and the Danish knight enter, carrying the scepter and a highly polished shield which when held up before Rinaldo reveals to him the warrior he formerly was. Roused to action by this vision, he grasps his sword just as Armide returns. She implores him to remain with her. When he refuses and departs with the Crusaders she sets fire to her palace and perishes in the flames.

IPHIGENIA IN AULIS

(*If-ee-zhee-ny'-a in Ah'-lis*)

Legendary Opera in Three Acts. Music by Christopher Glück. Book by François Guillard. First produced at Paris, 1777.

Scene: Aulis.
Time: After the Trojan War.

CAST

Agamemnon, *King of the Greeks* (Basso).
Clytemnestra, *wife of Agamemnon* (Contralto).
Iphigenia, *daughter of Agamemnon* (Soprano).
Calchas, *the High Priest* (Baritone).
Achilles, *a warrior* (Tenor).
Soldiers, Courtiers, Priests, etc.

ARGUMENT

Although this opera does not rank with "Iphigenia in Tauris," it is yet worthy of preservation on its own

account. And its plot may be regarded as the first part of the tragedy.

Act I

Camp of Agamemnon. After the Greek victory at Troy, the victorious soldiers seek to return home, but an unfavorable wind detains them. The High Priest states that the gods can only be appeased by an innocent offering. Agamemnon is urged to sacrifice his daughter, Iphigenia. The king is torn between his mistaken sense of duty and his love for his child. Iphigenia is betrothed to Achilles, and the two prepare for their nuptials, unmindful of the secret danger.

Act II

Portico of the Temple. Iphigenia is adorned for her wedding, and Achilles comes to lead her to the altar, when Agamemnon's messenger informs them that death awaits Iphigenia.

Clytemnestra, in despair, appeals to Achilles, and the bridegroom swears to protect Iphigenia. She alone is resigned in the belief that it is her father's will that she should face this dreadful duty. Achilles reproaches Agamemnon and leaves the unhappy father a prey to mental anguish. At last he decides to send mother and daughter to Mykene, and to hide them there until the wrath of the goddess is appeased.

Act III

Before the Tent of Agamemnon. The soldiers crowd before the king and demand the sacrifice. While Achilles implores Iphigenia to flee with him, she stands ready to offer herself on the bloody altar. Her mother in turn offers to take her place, but the girl will not consent. Just as the priest is ready to plunge his knife in the victim, the goddess Diana appears and saves her; declaring that she does not want her blood, but her life and service as priestess in a foreign land.

IPHIGENIA IN TAURIS

(*If-ee-zhee-ny'-a in Taw'-ris*)

Legendary Opera in Four Acts by Christopher Glück. Book by François Guillard. First produced at the Académie de Musique, Paris, May 18, 1779.

SCENE: Tauris.
TIME: After the Trojan War.

CAST

IPHIGENIA, *priestess of Diana* (Soprano).
ORESTES, *her brother* (Baritone).
PYLADES, *his friend* (Tenor).
THOAS, *King of Scythia* (Basso).
DIANA (Soprano).
Scythians, Priestesses of Diana.

ARGUMENT

An opera which takes very high rank among early compositions. Both book and music are classic and so harmonious that Herder called the opera "sacred." The plot follows "Iphigenia in Aulis," in point of time.

ACT I

Before the Temple of Diana. Iphigenia, King Agamemnon's daughter, who has been saved by the goddess Diana from death at the altar of Aulis, has been carried in a cloud to Tauris, where she serves as high-priestess in the Scythian temple. Here we find her, after having performed her cruel service for fifteen years. Human sacrifices are required, but more than once she has saved her victims.

She is troubled by a dream in which her father is fatally wounded by her mother, and she herself is compelled to kill her brother Orestes. Thoas, King of the Scythians, orders her to sacrifice two strangers who have been thrown on his shores. They are Orestes and his friend Pylades.

Act II

Temple of Diana. Orestes bewails his fate. Pylades sings of his undying friendship for him. Pylades is separated from Orestes, who temporarily loses his mind. Iphigenia questions him. Orestes refrains from disclosing his identity. He tells her that he is from Mycene, that Agamemnon has been slain by his wife, and that her son, Orestes, has slain her in revenge, and is himself dead. Of the once great family only a daughter, Electra, remains.

Act III

Temple of Diana. Iphigenia is struck with the resemblance of the stranger to her brother and, in order to save him from the sacrifice demanded by Thoas, charges him to deliver a letter to Electra. He declines to leave Pylades. The latter only agrees to take the letter because he hopes to bring aid to Orestes.

Act IV

Altar of the Temple. Orestes is led to the sacrifice. Iphigenia vainly tries to lift her dagger against this stranger but an inner voice forbids. At last when on the point of striking, Orestes reveals himself to her. A touching scene ensues, and Iphigenia declares to the King that she will die with her brother. At this moment Pylades at the head of a rescue party enters the temple. A combat ensues in which Thoas is killed. Diana appears, pardons Orestes, and returns to the Greeks her likeness which the Scythians had stolen when they built their infamous temple.

*

CARL GOLDMARK

A Hungarian musician, born in Keszthely, May 18, 1832. He is known chiefly as the composer of three operas: "The Queen of Sheba," "Merlin," and "The Cricket on the Hearth." The first-mentioned was produced in Vienna, in 1875, where also "Merlin" had its première. "The Cricket on the Hearth" has been transplanted to this country, where it was sung in New York in 1910. He died in Vienna, January 2, 1915.

THE CRICKET ON THE HEARTH

(Das Heimchen am Herd.) Light Opera in Three Acts. Music by Carl Goldmark. Book by A. M. Willner. After the story by Charles Dickens. First produced at Berlin, June 27, 1896.

SCENE: England.
TIME: Early part of the Nineteenth Century.

CAST

JOHN, *a mail-carrier* (Baritone).
DOT, *his wife* (Soprano).
TACKLETON, *a manufacturer of dolls* (Basso).
MAY, *a girl in his employ* (Mezzo-Soprano).
EDWARD PLUMMER, *her suitor* (Tenor).
THE CRICKET, *a guardian spirit* (Soprano).
Chorus of Cricket Elves, Villagers, etc.

ARGUMENT

The well-known story by Dickens has been followed in this opera, which is an intermingling of romance and domestic felicity.

Act I

Room in John's House. John, the mail-carrier, and his wife Dot, live modestly but contentedly. Only one thing is lacking to make their home complete, and that is the advent of a child. A chorus of friendly crickets is heard, followed by a song from their especial guardian of the house. To this sweet singer Dot confides her secret of the looked-for child. Dot's friend, May, enters, bemoaning her fate that she is compelled to marry her rich old employer, Tackleton, who runs a doll factory. May has waited in vain for seven years for the return of her lover, Edward Plummer, and now feels that she must marry Tackleton to please her foster father. Not long after she departs, the horn of the postman is heard, and John enters, accompanied by a sailor. None recognizes in this bearded stranger the long-lost Edward.

Act II

A Garden. The time is approaching for the wedding of May and Tackleton. They take supper with John and Dot, the mysterious stranger making a fifth. The sailor, however, is a disturbing element. He does not seem to like the attentions of Tackleton toward May, and endeavors to awaken her interest—with considerable success—by showing her a case of jewels he has brought from foreign shores. He wants her to accept some of them, but Tackleton will not agree. Thereupon, the stranger bestows them upon Dot, who accepts them with much roguish glee. Her own husband becomes jealous, especially when Dot persists in teasing him. The Cricket on the Hearth soothes him. He falls asleep and dreams that the baby boy he has longed for is a reality, and that the child is already driving the postman's cart.

Act III

Room in John's House. It is the day of May's wedding to Tackleton. She is more than ever depressed. She continually thinks of her absent lover, and the arrival of this sailor has emphasized her longings. Just at this moment she hears him singing outside her cot-

tage window an old song that Edward used to sing. Musing aloud, she says that she will refuse Tackleton, and remain true to her old love. Overhearing this, Edward rushes into the room and reveals his identity. They are reunited. A few moments later Tackleton drives up in his carriage, to take May to the church, and is in a great rage when he learns who the stranger is. His anger is redoubled as Edward calmly appropriates both his bride and his carriage, while the villagers crowd around and prevent his following. May and Edward are married, and the concluding tableau reveals four happy people, for John has long since learned why his faithful Dot favored the stranger, and also that his own hopes for a little newcomer in his home will soon be realized.

CHARLES FRANÇOIS GOUNOD

Although one of the most popular and voluminous of French composers, Gounod's fame will rest largely upon one opera, "Faust." Gounod was born in Paris, June 17, 1818, and studied at the Paris Conservatory, where he won first prize for composition at the age of twenty-one. He was sent to Rome to complete his musical education, where he specialized on church music, a field in which he was interested all his life. We find traces of this predilection in "Faust." He published many masses, hymns, motets, and sacred songs. In 1851 he produced his first opera, "Sappho," at Paris. This was followed by a comic opera ("The Physician in Spite of Himself," based on Molière's comedy); and "Faust," in 1859. The latter at once brought Gounod to commanding notice, and still remains one of the most popular of all operas. Other operas by him are "Philemon and Baucis" (1860); "The Queen of Sheba" (1862); "Mireille" (1864); "Romeo and Juliet" (1867); "Polyeucte" (1878); and "The Tribute of Zamora" (1881). Gounod died in St. Cloud, France, October 18, 1893.

FAUST

(*Fowst*)

Tragic Opera in Five Acts. Music by Charles Gounod. Book by Barbier and Carré, after Goethe's drama. First produced at the Lyric Theatre, Paris, March 19, 1859.

SCENE: A German Village.
TIME: The Eighteenth Century.

CAST

FAUST, *a philosopher* (Tenor).
MEPHISTOPHELES, *the evil one* (Basso).
VALENTIN, *brother of Marguerite* (Baritone)

BRANDER, *a student* (Baritone).
SIEBEL, *a student* (Soprano).
MARGUERITE, *a village girl* (Soprano).
MARTHA, *her servant* (Contralto).
Students, Soldiers, Citizens, Servants,
Fiends, Angels.

ARGUMENT

This version of the Faust legend has remained the most steadily popular of all. It follows the first book of the Goethe tragedy faithfully, and the music, although by a French composer, is closely in harmony with its spirit.

ACT I

Faust's Study. The philosopher Faust has spent his lifetime in study, and now feels that he is growing old and that there is nothing else to live for. He resolves to end it all with a dose of poison, but his hand is stayed by the sound of Easter carols. Mephistopheles enters and promises him a new lease of life and many joys which he has missed, if he will sell his soul. The fiend then shows him a vision of Marguerite. Faust consents to the compact and is transformed into a handsome youth.

ACT II

An Open Square. A festival is in progress, and students, soldiers, and citizens wander about singing and making merry. Valentin has enlisted as a soldier, but dislikes to go away leaving his sister, Marguerite, unprotected. Siebel, a boy, promises to be her champion. Mephistopheles now joins the throng of merry-makers and arouses popular interest by telling fortunes. He jests with Siebel on the subject of Marguerite, and Valentin overhears and resents his slurring remark. They draw their swords, but the fiend traces a circle of fire around himself. Valentin and his friends hold up their swords like crosses and the evil one slinks away. The dance continues, and Faust enters and offers his arm to Marguerite, but she repulses him.

Act III

Marguerite's Garden. Siebel brings a bouquet to Marguerite, but the flowers fade until he dips them in holy water. He then leaves them on the doorstep and departs. Faust and Mephistopheles now enter, the fiend urging Faust to press his suit. Seeing the flowers, Mephistopheles departs to purchase a finer present. He soon returns with a casket of jewels which he places beside the flowers and both retire. Marguerite enters pondering over the handsome young gallant she saw in the market-place. She finds the casket and is delighted with the glittering gems, but does not wish to keep them. Martha, her companion, sees them and tells her she would be foolish to reject them. The fiend and Faust return, and the former beguiles Martha into a retired corner of the garden, leaving the coast clear for Faust, who wooes Marguerite so ardently and persistently that the girl yields to his desires.

Act IV

Scene 1. A City Street. The soldiers return victorious from war, among them Valentin. But his joy at seeing his sister again gives way to fury when he learns that she has been betrayed. At dusk, Mephistopheles and Faust approach Marguerite's home and the fiend sings a mocking serenade. Valentin rushes out to avenge his sister's wrongs and crosses swords with Faust, but the latter, aided by the evil one, gives Valentin his death blow. People rush in, and Marguerite bends over her dying brother, only to hear him curse her with his last breath.

Scene 2. Interior of the Church. Marguerite goes to the church and endeavors to pray, but the mocking fiend intrudes even here and tells her she is damned forever. She falls, overcome, upon the floor.

Act V

Scene 1. Walpurgis Revel. Mephisto conducts Faust to the witch revels of Walpurgis night, but Faust orders

him to go to the succor of Marguerite. (Scene often omitted.)

Scene 2. The Prison Cell. Marguerite is ill and half-mad, awaiting judgment for her misdeeds. Faust appears to her and urges her to cast in her lot with him and flee. She refuses to go and says that she will submit to the will of Heaven. Faust and the fiend both urge haste, but Marguerite kneels in prayer. The prison walls open and angels rescue her and carry her upward, while the fiend claims Faust as his own.

MIREILLE

(*Mir-ā-yuh*)

Romantic Opera in Four Acts. Music by Charles Gounod. Book by Paul Carré, after the story "Mireo," by Frederic Mistral. First produced at Paris, in 1878.

SCENE: Southern France.
TIME: Recent times.

CAST

RAMON, *a wealthy farmer* (Baritone).
MIREILLE, *his daughter* (Soprano).
VINCENT, *her suitor* (Tenor).
TAVEN, *a reputed witch* (Contralto).
OURRIAS, *a cattle-owner* (Basso).
ANDRELOUN, *a shepherd boy* (Tenor).
Villagers, Sisters, etc.

ACT I

A Village Square. Mireille, the daughter of Ramon, a wealthy planter, is the subject of innocent raillery on the part of her girl friends, because of Vincent, her sweetheart. The girl naïvely confesses her passion, although Taven, an aged crone, warns her to conceal her sentiments.

ACT II

The Arena at Arles. At a village festival the young lovers meet again. Taven again sees them and warns the girl to beware of Ourrias, a brutal cattle-owner, who has sworn to marry Mireille, and is backed in his suit by her father. Nevertheless, she repulses Ourrias, who reports his discomfiture to Ramon.

ACT III

A Harvest Festival. The villagers all make merry over the harvest. Ramon and his household join them, but Mireille is downcast. Her melancholy is increased by news that her rival suitors have quarreled, and Ourrias has wounded Vincent with a pitchfork. Taven nurses the wounded man, while Mireille undertakes a pilgrimage to a neighboring shrine to pray for his recovery.

ACT IV

The Shrine of St. Mary's. Mireille is so distraught that her mind is affected. Vincent, restored to health, meets her at the famous shrine, and this and the sacred music unite to restore her faculties. Her father at last consents to her union with Vincent.

ROMEO AND JULIET

(*Ro'-meo and Ju'-liet*)

Tragic Opera in Five Acts. Music by Charles François Gounod. Book by Barbier and Carré, after the play by Shakespeare. First produced at the Théâtre Lyrique, Paris, April 27, 1867.

SCENE: Verona.
TIME: The Fourteenth Century.

CAST

THE PRINCE OF VERONA (Basso).
COUNT OF PARIS, *his kinsman* (Baritone).

CAPULET, *a nobleman* (Basso).
JULIET, *his daughter* (Soprano).
GERTRUDE, *her nurse* (Contralto).
TYBALT, *nephew to Capulet* (Tenor).
ROMEO, *a Montague* (Tenor).
MERCUTIO, *his friend* (Baritone).
STEFANO, *page to Romeo* (Soprano).
BENVOLIO, *friend of Romeo* (Tenor).
GREGORIO, *servant to Capulet* (Baritone).
FRIAR LAURENCE (Basso).
Friends of Capulet and Montague, Retainers of the Prince, etc.

ARGUMENT

Gounod's opera follows closely the accepted version of the story of "Romeo and Juliet," following the plot, by acts, of Shakespeare's drama. Still earlier versions were the French tale of Boisteau and the Italian novel of Bandelio.

Between the Veronese houses of Capulet and Montague exists a bitter enmity. Open warfare of their retainers has continued, until the Prince threatens the banishment of the next person to engage in the quarrel.

ACT I

Reception Hall in the Mansion of Capulet. The head of the house of Capulet gives a fête in honor of his daughter, Juliet. Romeo, a Montague, comes unbidden to the house and immediately falls desperately in love with the fair young heiress. She likewise has eyes for none but him. Tybalt, a kinsman of Capulet, discovers the intruder's identity and wishes to draw upon him, but is prevented by the host who will not override the laws of hospitality.

ACT II

Capulet's Garden. Romeo lingers beneath the balcony of Juliet, and is overjoyed to hear her come forth and confess her love for the young stranger, to the moon and stars. He makes his presence known, and the two plight their troth. Servants of Capulet inter-

rupt them, but only temporarily. They plan a speedy marriage.

ACT III

Scene 1. Friar Laurence's Cell. The two lovers meet clandestinely in the cell of Friar Laurence, and he consents to unite them, thinking that this will bring about peace between the warring families.

Scene 2. A City Street. While walking abroad with his friends, Romeo is accosted by Tybalt, who rails at him for having gone to the Capulet home. Romeo is doubly anxious to keep the peace at this time, and answers him softly. But soft words will not satisfy either party. Mercutio, a Montague, draws upon Tybalt and is slain by the latter. Romeo, in just vengeance, then crosses swords and slays Tybalt. The Prince orders his immediate banishment from the city.

ACT IV

Juliet's Bedchamber. Romeo comes to bid his bride farewell; he cannot tarry on pain of death. When he is gone, Capulet enters to inform his daughter that a wedding has been arranged between her and the Count of Paris. She pleads for delay but unavailingly, and she dares not tell her father of her existing marriage. In despair she consults the friar, who gives her a sleeping potion which causes the semblance of death. She is to be entombed, and Romeo is to be informed of the stratagem and rescue her.

ACT V

The Tomb of the Capulets. Before Romeo can receive word from the friar as to Juliet's feigned death, he hears that she is really no more. He hastens back to Verona and the tomb where she lies. At the gate he encounters Paris and strikes him to the ground. Within he finds his bride apparently lifeless. He drinks a vial of poison and casts himself upon her bier. At this moment she awakens from her trance and learns what he has done. He perishes in her arms, and she seizes his dagger and stabs herself.

HENRY K. HADLEY

An American composer, born in Somerville, Mass., in 1871. Studied music in Boston and Vienna. He is chiefly known as a song writer and composer for the piano, having written over 150 such pieces. He has also composed ballets and orchestral numbers. He wrote two operas, "Azora" and "Bianca," prior to "Cleopatra's Night."

CLEOPATRA'S NIGHT

(*Clee-o-pay'-trah's Night*)

Romantic Opera in Two Acts. Music by Henry Hadley. Book by Alice Leal Pollock, after the story by Theophile Gautier. First produced at the Metropolitan Opera House, New York, January 31, 1920.

SCENE: Egypt.
TIME: Antiquity.

CAST

CLEOPATRA, *Queen of Egypt* (Soprano).
MARDION, *an attendant* (Contralto).
IRAS, *an attendant* (Contralto).
MEIAMOUN, *a hunter* (Tenor).
MARC ANTONY, *a Roman general* (Baritone).
A EUNUCH (Tenor).
CHIEF OFFICER (Baritone).
Attendants, Dancing Girls, Soldiers, etc.

ARGUMENT

ACT I

Cleopatra's Summer Palace. The Egyptian Queen has retired to her baths to rest and refresh herself against the coming of Marc Antony on the morrow. Suddenly an arrow falls close beside her, but it bears only the message, "I love you," on a bit of papyrus.

Before the Queen can recover from her surprise at this audacity, a young hunter appears, who confesses that he has shot the love message, and pleads his fierce passion for the Queen by way of excuse. "Do you love me enough to die for me?" asks the Queen. "I do," answers Meiamoun boldly. "Then I will give myself to you to-night," responds Cleopatra, "if you are content to die to-morrow." The young man accepts her terms, although Mardion, a lady-in-waiting who loves him, tries to dissuade him. Unsuccessful, she stabs herself as Meiamoun and Cleopatra float away on the royal barge.

Act II

Terrace of the Palace. Morning. The young hunter, attired like a prince, is seated by the side of the Queen watching the dancing girls, when a slave enters bearing the poisoned draught. Cleopatra relents and would postpone his doom, but news of the arrival of Antony prevents. Meiamoun drains the cup and falls lifeless.

JACQUES HALÉVY

Halévy was a French composer, of Jewish extraction, who was born in Paris, May 27, 1799. His musical education was completed in the Paris Conservatory and at Rome. In the latter city he devoted himself to church music, as did his pupil Gounod, and strove to interpolate it into his first operas, "The Bohémian" and "Pygmalion." His first success was "Clari" (1828). A comic opera, "The Dilettante Avignon," the next year, was also successful, and the two paved the way for "The Jewess" (1835), which made him famous, and on which his fame still rests. He wrote eight or ten other operas which are now forgotten. Halévy exercised great influence over later musicians, among them Gounod and Bizet, through his teaching at the Conservatory. He died in Nice, March 17, 1862.

LA JUIVE

(La Zhoo-eeve)

"The Jewess." Tragic Opera in Five Acts. Music by Jacques Halévy. Text by Eugene Scribe. First produced at the Grand Opera, Paris, 1835.

SCENE: Constance.
TIME: 1414.

CAST

ELEAZAR, *a Jewish jeweller* (Basso).
RECHA, *his foster daughter* (Soprano).
CARDINAL DI BROGNI (Baritone).
PRINCE LEOPOLD (Tenor).
RUGGIERO, *a judge* (Baritone).
PRINCESS EUDORA, *the Emperor's niece* (Contralto).
Courtiers, Soldiers, Citizens, Jews, etc.

ARGUMENT

A tense and dramatic opera involving a conflict of creeds, racial prejudice, and filial love.

Act I

A Street. The Catholic party is celebrating a victory over the Hussites, a heterodox party. They decide to take equally stern measures with the Jews, and all their shops are ordered closed, under pain of death. But Eleazar, a prominent jeweler, keeps his open. He is seized and sentenced to death, when Cardinal di Brogni intercedes for him and protects him from the anger of the crowd. The Cardinal has a secret liking for the Jew and his daughter Recha, and hopes that the Jew can give him some intelligence of his own long-lost daughter. But despite his favor, Eleazar mistrusts him.

Recha has a suitor who has won her affections under the name of Samuel, but who is in reality the powerful Prince Leopold. He also is able to save her and her father from the mob, at a later time, to her own great surprise, as she still does not know his true rank.

Act II

Home of Eleazar. The Jews have gathered secretly to hold a religious festival. In the midst of the ceremonies, the Emperor's niece, Eudora, enters to purchase a chain for her prospective bridegroom, Prince Leopold —for these nuptials have been commanded by the Emperor. On hearing this, Samuel is filled with dismay. After the others have gone he confesses to Recha that he is a Christian, and persuades her to flee with him. The entrance of Eleazar prevents their escape. He orders Samuel to marry his daughter, but the latter declines. He leaves amid the curses of the old Jew and the grief of the girl.

Act III

An Imperial Banquet Hall. The nuptials of Prince Leopold and Princess Eudora are being celebrated with much festivity. The bride brings the golden chain

which she has purchased. She is accompanied by Recha, who recognizes in the groom her faithless lover. She openly denounces him, and the Cardinal pronounces upon him the curse of the Church, and consigns him to prison, together with the Jew and his daughter.

Act IV

A Dungeon. Eudora visits Recha, and pleads with her to pardon Leopold. The Jewess relents and resolves to die alone in order to save her lover. Meanwhile, in an interview with the Cardinal, Eleazar tells him that his daughter is still alive, but refuses to divulge more. Brogni pleads with him for tidings, and also promises to save Recha if she will recant, but both refuse.

Act V

The Prison Court. Eleazar and Recha are sentenced to death by burning. Recha absolves her lover, Leopold, who is set free, and she now approaches her doom with firm step. When asked by her father if she will change her religion in order to save her life, she answers negatively. As she is consigned to the flames the old Jew points first to her and to the Cardinal. "She is your daughter!" he says, and plunges after her into the flames, while the Cardinal, overcome with grief and horror, falls in a swoon upon the ground.

VICTOR HERBERT

Victor Herbert is considered an American composer, although of foreign birth and education. But practically all his work as composer was done in America. He was born in Dublin, February 1, 1859, being a direct descendant of Samuel Lover, the novelist. He studied music in Germany, specializing on the 'cello, and was heard as a soloist in Europe before coming to this country in 1886. His first years here were devoted largely to work in orchestras, but he presently turned to the field of light opera, in which he achieved a commanding position. His two incursions into grand opera did not change his position as an exponent of the lighter forms. Herbert died on May 26, 1924, leaving many tuneful melodies to his memory.

NATOMA

(*Nah-toh'-mah*)

Romantic Opera in Three Acts. Music by Victor Herbert. Book by Joseph D. Redding. First produced at the Philadelphia Opera House, February 25, 1911, and at the Metropolitan Opera House, New York, February 28, 1911.

SCENE: Southern California.
TIME: 1820, during Spanish Occupation.

CAST

NATOMA, *an Indian maiden* (Soprano).
BARBARA, *her mistress* (Soprano).
PAUL MERRILL, *lieutenant U.S.N.* (Tenor).
DON FRANCISCO, *Barbara's father* (Basso).
FATHER PERALTA, *a Monk* (Baritone).
JUAN BAUTISTA ALVARADO, *a Spaniard* (Tenor).
JOSÉ CASTRO, *his companion, a half-breed* (Baritone).

PICO, *a Spaniard* (Baritone).
KAGAMA, *a Spaniard* (Baritone).
Spanish Citizens, Indians, American Soldiers, Nuns, Servants, etc.

ARGUMENT

"Natoma" is so entitled from the chief character, an Indian maiden, who typifies the higher and poetic side of her people. The opera's plot represents a fusing of three diverse strains, the Indian, Spanish, and American (English), and is also interesting as having an English libretto.

ACT I

The Island of Santa Cruz. Don Francisco, a wealthy Spaniard, has sent his daughter off to a convent on the mainland to perfect her education. She is now expected back and all are eagerly anticipating her arrival: her father, who has sadly missed her; Alvarado, a young Spaniard who has long paid her court, but in vain; and Natoma, her Indian maid and companion, who worships her devotedly. There is still another who awaits Barbara's arrival with some interest—Lieutenant Merrill, of the United States Navy, whose duties bring him to these still-Spanish shores. Natoma has lost her heart to the officer, but he treats her as a mere child of the forest. She launches into a glowing description of her mistress's charms, until she suddenly realizes that this handsome young American will fall a victim to them and forget her, Natoma. Thenceforth, her heart is torn between two emotions, love and loyalty.

Barbara arrives amid great acclamation. She and the lieutenant speedily become interested in each other, just as Natoma had feared. In the evening a dance is given, and Alvarado realizes that he has a formidable rival. He is repulsed by Barbara and plots with Castro, his half-breed servant, to abduct her. Natoma overhears the plot and plans to frustrate it.

Act II

Public Square in Santa Barbara. It is Fair day at the old Spanish town of Santa Barbara, and interest in the occasion is heightened by a visit from the American marines. A dance is held in the open square, each young Spaniard inviting his lass to join him in the whirling figures. Alvarado attempts to show in public that he has a claim upon Barbara by inviting her somewhat peremptorily to dance. She hesitates, but when her father consents, she reluctantly becomes his partner. His manner angers her and she breaks away from him. He tries to compel her, and when she refuses, watches her like a hawk to seize and carry her away. Castro and several of his accomplices are at hand. To divert the general attention, Castro now challenges any one to join him in the dangerous dagger dance. A circle is formed and he thrusts his dagger in the ground defiantly. After a pause, Natoma rushes forward and thrusts her own weapon by its side. Then they dance warily around, each seeking to become possessed of the other's weapon. Finally, Natoma springs forward like a cat, knocks the half-breed's weapon aside, and dashing across to Alvarado, who is about to seize Barbara, stabs him to the heart. The villagers crowd forward to seize her, but Merrill and his marines protect her from violence. The priest appears at the church door saying: "Vengeance is mine, I will repay, saith the Lord," and Natoma seeks sanctuary within the walls of the Church.

Act III

Interior of the Church. Natoma crouches alone in the Church still torn by an inner conflict. The fierce blood of her ancestors yet courses through her veins and she dreams again of the old life of the forest. She has no remorse for her bloody deed, but she does not wish to give up the lieutenant, even to her beloved mistress. The priest enters and she rails at him, but his stern words of admonition finally reach her heart and she decides to renounce all and enter the Church. The

worshippers arrive, among them Barbara and Merrill, but the Indian girl gives them no heed. Mass is celebrated and the sisterhood is seen proceeding through their sunlit garden. Then Natoma bids her mistress farewell and goes through the open doors to take the veil.

MADELEINE

(*Mad'-ee-lane*)

Lyric Opera in One Act. Music by Victor Herbert. Book by Grant Stewart, after the play by A. Decourcelles and L. Thiboust. First produced at the Metropolitan Opera House, New York, January 24, 1914.

SCENE: Paris.
TIME: New Year's Day, circa 1760.

CAST

MADELEINE FLEURY, *a prima donna* (Soprano).
NICHETTE, *her maid* (Contralto).
CHEVALIER DE MAUPRAT, *an admirer* (Tenor).
DUC D'ESTERRE, *an admirer* (Basso).
DIDIER, *a painter* (Basso).

ARGUMENT

This little lyric piece depicts one day's experience in a public singer's life, and shows that the applause of thousands does not compensate for the loss of a single friend.

Salon of an Opera Singer. It is New Year's Day, and Madeleine Fleury, a favorite diva of the hour, has received many costly presents. Nevertheless she finds difficulty in finding a friend to dine with her. She asks her admirer, the Chevalier de Mauprat, who declines because he has promised to dine at home with his mother. Next she asks the Duc d'Esterre, who makes the same excuse. She cajoles, pleads, and even threatens to ask his rival Fontanges, but without avail. She does, in

fact, write to Fontanges, but he pleads the same engagement. In desperation, she asks her maid, Nichette, and the latter says the same thing, that she had previously promised to dine at home with her mother that day. Madeleine throws herself upon the sofa in a burst of tears, and is found disconsolate by the poverty-stricken painter, Didier, who has known her since childhood. He states that he also is to dine with his mother, but asks her if she will not join them. Touched, she declines, but he has given her an idea. Nichette presently returns to say that her mother has given her permission to dine with her mistress, but Madeleine excuses her. The singer takes down her own mother's portrait from the wall, and places it on the table opposite her plate. She, too, will have her mother's company, and she will not be alone.

ENGELBERT HUMPERDINCK

This German composer achieved an instant popularity in Germany on the occasion of the production of his fairy opera, "Hänsel and Gretel." It speedily crossed the channel into England, and was also performed in Holland, Belgium, Italy, and America—all within two years. In a sense it violates operatic traditions in substituting for the somber atmosphere and tragic close a simple naïveté that is delightfully refreshing. The success of this opera was repeated in "Koenigskinder," of a slightly later date. Humperdinck was born in Siegburg on the Ahme, September 1, 1854, was educated in the German school, and has devoted his life to orchestral and other musical work. His scores reveal the influence of Wagner. He died, September 27, 1921.

HÄNSEL AND GRETEL

(*Hen'-sel and Gray'-tel*)

Fairy Opera in Three Acts. Music by Engelbert Humperdinck. Book by Adelheid Wette. First produced at Weimar, December 23, and at Munich, December 30, 1893.

SCENE: A German Forest.
TIME: The Seventeenth Century.

CAST

PETER, *a broom-maker* (Baritone).
GERTRUDE, *his wife* (Contralto).
HÄNSEL, *their son* (Mezzo-Soprano).
GRETEL, *their daughter* (Soprano).
THE CRUNCH WITCH (Mezzo-Soprano).
THE SAND MAN (Soprano).
THE DEW MAN (Soprano).
Fourteen Angels, Children, Elves, etc.

ARGUMENT

"Hänsel and Gretel," adapted from a fairy tale by the brothers Grimm, loses nothing of its charm and freshness in this delightful musical setting.

Act I

The Broom-Maker's Cottage. The two children of Peter, the broom-maker, are trying to finish their stint of work while awaiting the return of their parents with supper. But they finally grow so hungry that they lay aside their tasks and dance about to forget their appetites. Their mother, a hasty-tempered woman, finds them thus wasting time and by way of punishment packs them off into the woods of Ilsenstein, to pick berries for supper. After they have run away in terror, Peter comes in greatly pleased over having sold all his brooms. He brings food in plenty. But when he learns that the children have gone to Ilsenstein, where the bad Crunch Witch dwells, he is greatly alarmed and both he and Gertrude post in search of them.

Act II

In the Forest. The children wander about picking berries, but are so hungry that they eat them as fast as picked. They are therefore afraid to return home, and beside it is growing dark. They sink down weary beneath a large tree and the Sand Man comes and sprinkles his sand of slumber in their eyes. Then, in accordance with their childish prayer, fourteen angels descend a staircase from Heaven and assume guard about them.

Act III

The Witch's Gingerbread Hut. The next morning the Dew Man arouses the children and they are surprised to find themselves in front of the Gingerbread Hut of the Crunch Witch. This is her trap to lure children whom she wishes to devour, but Hänsel and Gretel do not know it. They are hungry and break off bits of the delicious house to nibble. Out comes the witch and lays

hold upon them. Hänsel she locks up in a cage to fatten, but Gretel, who is plump enough, is made to bring water and fuel to help the witch prepare her feast. The witch is impatient for Hänsel to fatten and meanwhile stirs up her oven fire. As she looks in at the oven door, Hänsel escapes from the cage, and he and Gretel give the witch a sudden push, sending her headlong inside the oven. The children dance about with glee, eating their fill of sweetmeats. The oven cracks open, and at the same time a row of gingerbread children, who stood along the façade of the hut, turn into real live children, who thank their deliverers for their escape from the witch's spell. The witch herself is burned to a crisp. Peter and Gertrude now enter, overjoyed to find their children alive, and the opera ends in a general dance and merry-making.

KOENIGSKINDER

(*Kur'-nigs-kin-der*)

(The King's Children.) Fairy Opera in Three Acts. Music by Engelbert Humperdinck. Book by Ernst Hosmer, after the fairy tale by Elsa Bernstein. First produced at the Metropolitan Opera House, New York, December 28, 1910.

SCENE: Hellabrun, in the Mountains of Germany.
TIME: The Middle Ages.

CAST

THE KING'S SON (Tenor).
THE GOOSE GIRL, *also of royal descent* (Soprano).
THE WITCH (Contralto).
THE FIDDLER (Baritone).
THE WOODCUTTER (Basso).
THE BROOM-MAKER (Basso).
THE INN-KEEPER (Baritone).
THE INN-KEEPER'S DAUGHTER (Soprano).
THE COUNCILLOR (Basso).
A LITTLE CHILD (Soprano).
Villagers and Country People.

ARGUMENT

"Koenigskinder" is something more than a fairy opera; it is an allegory upon love which unlocks the eyes of those who have it in their hearts, causing them to see what is denied to ordinary mortals.

Act I

The Witch's Hut and Garden. In a secluded valley a witch has kept a young girl prisoner. She has grown up in ignorance of her parents, and the witch has cast a spell upon the forest round about so that she may not escape. The girl tends her geese and dreams of the sunny world without; but the witch chides her for idling, telling her that there is more evil in the world than good, and bidding her come in and knead the magic bread which is never to grow stale but will some day carry death to the eater. The girl obeys against her will while the witch departs. When the girl returns to the sunshine she is amazed to see a man—the first who has penetrated the forest. It is the King's son who is now in exile. Both having hearts of love they recognize each other as "King's Children." He tells her to come with him into the world, and she would willingly go but cannot for the witch's spell. He does not understand and departs in anger. Meanwhile the King has died and the citizens of Hellabrun send a delegation—the fiddler, the woodcutter, and the broom-maker—to the witch to ask her who shall be the next ruler. She replies that it will be the one who shall come to the city gates the next day at the stroke of noon. The fiddler alone understands her and lingers behind to talk to the goosegirl in whom he also recognizes one of kingly descent. She departs with him despite the witch's curse.

Act II

Gates of the Town of Hellabrun. The town councillors decide to put the witch's prophecy literally to the test, and all the people gather near the city gates to await the coming of their new ruler. Among the throng

is the King's son, clothed in rags and unnoticed. He has been working in menial tasks, no one recognizing his rank. The innkeeper's daughter loves him selfishly but he disdains her. Then a little child with open heart sees him as he is and becomes his friend. The bell strikes the hour of noon and all await feverishly for the gates to open. As they do so, behold! only the goosegirl surrounded by her geese and followed by the faithful fiddler. With a cry the King's son springs forward. "My queen!" he cries. But the others laugh them both to scorn and drive them from the city. They cannot accept rulers who come in rags and tatters. Only the little child sobs in grief and tells the chief councillor that they have turned away their King and Queen.

Act III

The Witch's Hut, in Winter. The witch has been burned by the people in their rage, and now all is cold and desolate around the hut. The fiddler, old and lame, has taken up his refuge there. To him comes the little child who had known the Prince, with her playmates, and asks him to go with them to find the King's children again. He hobbles out to join them. After they are gone, the two lost ones appear wearied and faint with hunger. The Prince goes to the hut for shelter, but finds the woodcutter there, who denies them admittance. Finally he sells the Prince a loaf of bread for his crown. It is the poisoned bread which has remained always fresh. They eat and are overcome with stupor, falling in the snow. The fiddler and the children presently return from their search and find them cold in death. Heartbroken, the fiddler bids the children make a grave for the pair upon the summit of the mountain. There they can lie and dream of the many other children of the king who go through the world unrecognized save by those whose hearts are touched with love.

WILHELM KIENZL

An Austrian composer, born in Weitzenkirchen, January 17, 1857. Of his operas, "The Evangelist," "Urvasi," "Der Kuhreigen," and "Don Quixote," only the first has been produced in this country.

THE EVANGELIST

(Der Evangelimann.) Musical Drama in Two Acts. Book and Music by Wilhelm Kienzl. After the work by Meiszner. First produced at Berlin, 1895.

SCENE: Benedictine Convent, Vienna.
TIME: Latter part of the Nineteenth Century.

CAST

FRIEDRICH ENGEL, *superior of the convent* (Basso).
MARTHA, *his niece* (Soprano).
MAGDALENA, *her friend* (Contralto).
YOHANNES FREUDHOFER, *teacher at St. Othmar* (Baritone).
MATTHIAS FREUDHOFER, *his brother, clerk at the convent* (Tenor).
ZITTERBART, *a citizen* (Tenor Buffo).
SCHNAPPAUF, *a citizen* (Basso Buffo).
AIBLER, *a citizen* (Basso).
FRAU AIBLER, *his wife* (Mezzo-Soprano).
FRAU HUBER (Soprano).
HANS (Tenor).
Monks, Citizens, etc.

ARGUMENT

The story of this drama of village and convent life in Austria is that of a hidden crime and its expiation.

Act I

Courtyard of the Convent of St. Othmar. Martha, the pretty niece of Engel, head of the Benedictine brotherhood, is beloved by Matthias, the clerk of the convent. Engel is informed of this fact by Yohannes, who is also in love with the maiden, and takes this method of getting Matthias out of the way. Engel bids Matthias leave the convent at once. Before departing, he obtains through Magdalena a last interview with Martha. Yohannes watches the lovers, who are planning to elope, and sets in action a plot for their ruin. A fire breaks out in the convent buildings. Matthias is accused of having set them on fire, and is arrested and sentenced to a long prison term.

Act II

Scene 1. A Courtyard in Vienna. Thirty years pass by. Matthias having served his prison term, turns evangelist, and goes up and down the country on preaching missions. He chances to meet Magdalena, and tells her that, on his exit from prison, he learned that Martha had drowned herself. For this reason, and because he could not prove his own innocence of the crime for which he had spent twenty years in prison, he has turned evangelist. Magdalena, on her part, tells him that she is taking care of Yohannes, on his death-bed, who desires to see a minister before he dies.

Scene 2. Yohannes' Bedroom. Matthias goes unrecognized to his brother's bedside. Yohannes, not knowing to whom he is confessing, makes a last statement in which he acknowledges that he is the real incendiary. Matthias pardons his brother, who breathes his last.

CHARLES LECOCQ

A French composer who was born in Paris, June 3, 1832, and died in the same city in 1911. He is known to America for a single opera, "La Fille de Madame Angot," which has been produced with some success but has not yet demonstrated its permanence in standard repertory.

LA FILLE DE MADAME ANGOT

(La Fee-ee duh Ma-dam' An-zhoh)

(The Daughter of Madame Angot.) Comic Opera in Three Acts. Music by Charles Lecocq. Book by Girardin, Clairville, and Konig. First produced at Brussels, November, 1872.

SCENE: Paris.
TIME: 1797.

CAST

CLAIRETTE ANGOT, *betrothed to Pomponnet* (Soprano).
ANGE PITOU, *a poet* (Tenor).
MLLE. LANGE, *actress and a favorite of Paris* (Mezzo-Soprano).
POMPONNET, *a hairdresser* (Tenor).
LARIVAUDIÈRE, *a citizen* (Baritone).
LOUCHARD, *police officer* (Basso).
HERSILIE, *servant to Mlle. Lange* (Soprano).
BABET, *servant to Clairette* (Soprano).
TRENITZ, *officer of the Hussars* (Tenor).
Market Men and Women, People, Citizens, etc.

ARGUMENT

"La Fille de Madame Angot" is a typical French opera bouffe. The scenes are laid in Paris at the time

of the Directory, which was established after the Revolution, when Barras was at the head of the Government.

Act I

A Corner of the Market Square. Clairette, daughter of the late Madame Angot, a market-woman, is about to be married to Pomponnet, whom she does not love, all her affection being given to Ange Pitou, a ballad-monger. The poet has written a song directed against the reigning favorite of Barras, Mlle. Lange, an actress, and her flirtations with Larivaudière. To avoid her marriage with Pomponnet, Clairette sings this song in the public street, knowing that it will cause her to be arrested.

Act II

Drawing-room of Mlle. Lange. Mlle. Lange, interested in the story of the attack on her, desires the prisoner to be brought before her. Meanwhile Pomponnet assures her that Clairette is innocent, and the author of the song alone guilty. When Clairette is brought before her, Mlle. Lange recognizes in her an old schoolfellow and friend, and promises her her liberty and the husband of her choice, not knowing that this will be Ange Pitou, in whom she herself feels an interest. The poet has been invited to her house, and arrives during the interview with Clairette. Larivaudière arrives suddenly, and Mlle. Lange, to quiet his jealousy, persuades him that Ange Pitou has come to see Clairette and join in the meeting of conspirators to be held in her house at midnight. The innocent Pomponnet is arrested for having the song in his hand. The conspirators arrive at the time appointed, and it is found that the house is surrounded by Hussars, who have received private information of the meeting. At a signal the conspirators hide their badges of recognition, and Mlle. Lange succeeds in making the soldiers believe that she is holding a wedding ball for Ange Pitou and Clairette. During the dance Clairette and the actress discover that they are both attached to the poet.

Act III

Garden at Belleville, illuminated for a ball. Clairette, released from prison, seeks to know whether Ange Pitou and Mlle. Lange are indeed lovers. To this end she writes three letters, one from the actress to Ange Pitou, another from Ange Pitou to the actress, appointing a rendezvous at the ball at Belleville, and a third to Larivaudière. The poet and Mlle. Lange meet and are surprised by Clairette before Larivaudière and all the market people. A dispute arises, which terminates in the reconciliation of Clairette and Mlle. Lange, while Clairette decides to give up the fickle poet in favor of the faithful Pomponnet.

RUGGIERO LEONCAVALLO

A Neapolitan, born March 8, 1858, Leoncavallo is known as a pianist and man of letters, as well as dramatic composer. He was his own librettist. He studied at the Naples Conservatory, but early came under the influence of Wagner. His first opera, "Thomas Chatterton," was unsuccessful at first, but was later produced in Rome (1896). He then wrote "I Medici," produced in Milan in 1893; "La Bohème" (Venice, 1897); "Zaza" (Milan, 1900); "Roland in Berlin" (Berlin, 1904); "La Riginetta delle Rose" (Rome, 1912); and "Zingari" (London, 1912). It must be admitted, however, that none of these has had a lasting success, and Leoncavallo's claim to distinction, a very just one, rests upon his famous opera, "I Pagliacci." One other, "Zaza," has recently been revived with considerable success. Leoncavallo died, August 9, 1919.

I PAGLIACCI

(*Ee Pah-glee-ah'-chee*)

(The Players.) Dramatic Opera in Two Acts. Music by Ruggiero Leoncavallo. Book by the Composer. First produced at Milan, May 21, 1892.

SCENE: Near Montalto, in Calabria.
TIME: August 15, 1865.

CAST

CANIO (Clown), *chief of a troupe of strolling players* (Tenor).
NEDDA (Columbine), *his wife* (Soprano).
TONIO (Taddeo), *a player* (Baritone).
BEPPO (Harlequin), *a player* (Tenor).
SILVIO, *a peasant* (Tenor).
Villagers.

ARGUMENT

The theme of "I Pagliacci" is simple, but strongly developed. From the words of the prologue, "We are all players," the keynote is taken. It is but another version of the Shakesperian proverb, "All the world's a stage."

Before the curtain rises on the first act Tonio, in his player's garb, appears before the footlights and sings the prologue showing that actors have hearts with the rest of mankind and are subject to the same joys and sorrows.

Act I

A Village in Calabria. The villagers congregate about the cart of a travelling showman which has just arrived drawn by a donkey. Canio, the showman, and Nedda, his wife, get out and tell the crowd to be sure to come to the evening performance as they will see an exciting play. Canio then goes down the street and the villagers go to noonday worship, leaving Nedda alone. Tonio, another member of the troupe, seizes this opportunity to try to make love to her, and for reward gets a cut from her whip across his face. He retires vowing vengeance. Silvio, a villager, between whom and herself a secret love exists, now enters and pleads with her to flee with him. She at first refuses, but finally consents to see him that night. Tonio has overheard, and steals away to summon Canio. The latter returns and surprises the lovers, but does not succeed in catching Silvio. He then returns and is about to lay his hands upon his wife, when the other members of the company interpose and a semblance of peace is patched up. But Canio's heart is filled with rage.

Act II

The Open Square, with the Showman's Stage at One Side. The show is about to begin and Tonio beats on the drum. The people bustle in, filling the seats which have been provided in the square. As Nedda collects the tickets, Silvio reminds her of her promise, but she

cautions him to be silent. The play begins and deals with a jealous husband who returns to find that his wife has been entertaining another man at supper. The guest jumps out of the window, but the injured husband (played by Canio) loads his wife (Nedda) with reproaches. In his fury Canio forgets his lines and his abuse becomes real and violent. The audience is wrought up to a fever pitch and when he seizes a knife from the table and actually stabs her, all is in an uproar. Silvio, alarmed, springs forward to her aid, and Canio, recognizing him, drives the knife into his breast also. The villagers seize the murderer, and he stands quietly gazing at his two expiring victims, saying: "The play is over!"

ZAZA

(*Zah-zah*)

A Lyric Opera in Four Acts. Words and music by Leoncavallo, after the play by P. Berton and Ch. Simon. First produced at Milan in 1900.

SCENE: Paris.
TIME: The Present.

CAST

ZAZA, *a concert singer* (Soprano).
ANAIDE, *her mother* (Mezzo-Soprano).
FLORIANA, *a concert singer* (Soprano).
NATALIA, *Zaza's maid* (Contralto).
MILIO DUFRESNE (Tenor).
MME. DUFRESNE, *his wife* (Mezzo-Soprano).
TOTO, *their daughter* (Soprano).
CASCART, *a concert singer* (Tenor).
BUSSY, *a journalist* (Baritone).
MALARDOT, *proprietor of concert hall* (Baritone).
LARTIGNON, *a monologist* (Tenor).
DUCLOU, *stage manager* (Basso).
MICHELIN, *a journalist* (Basso).
MARCO, *a butler* (Baritone).
Maids, Waiters, Dancers, Habitués of Concert Halls, etc.

Act I

Side View of a Stage. Zaza, a reigning music-hall favorite, has become smitten with Milio Dufresne, a man about town. The latter does not apparently notice her, and she is much piqued. She finally makes a wager with Bussy, a musical writer, that she will bring the cold Dufresne to her feet. She exerts all her powers of fascination and the latter succumbs.

Act II

Zaza's Living-Room. Zaza imperils her singing career because of her attachment for Dufresne. She is reproached by her mother, and Cascart, her singing partner, for withdrawing from the music season, then at its height. Dufresne spends most of his time with her, but he finally returns to Paris under the plea of urgent business. In his absence, her mother and Cascart plot to break up this love idyl, and they tell her that her lover has gone to make an appointment with another sweetheart. Zaza, in a huff, departs at once for the city.

Act III

Dufresne's Home. Dufresne has been leading a double life with Zaza, as he is already married and has a child. Zaza and her maid visit the Dufresne home, while monsieur and madame are away. Then it is that Zaza discovers the truth; but after she has seen Toto, the little girl, she departs without making a scene, as she had intended.

Act IV

Zaza's Home. Zaza goes back home broken-hearted. Cascart tries to console her and win her back to the stage, but without success. The next time her lover comes, she dissembles in order to find out the true state of his affections. When he still tries to keep up the deception she becomes angry, and tells him she has seen Toto, and told his wife all. His own anger at this revelation convinces Zaza that he has been playing with her, and still loves his wife. She then tells him his secret is safe, and bids him farewell.

FRANCO LEONI

A contemporary Italian composer, born in Milan, October 24, 1864. He studied music at the Milan Conservatory, one of his teachers being Ponchielli. Of his four operas, "Rip Van Winkle," "Raggio di Luna," "Ib and Little Christina," and "The Oracle," only the last named is familiar to American music-lovers.

L'ORACOLO

(*Lo-rock'-o-lo*)

(The Oracle.) Tragic Opera in One Act. Music by Franco Leoni. Book by Camillo Zanoni, after the play, "The Cat and the Cherub," by Chester B. Fernald. First produced at the Metropolitan Opera House, New York, February 4, 1915.

SCENE: Chinatown, San Francisco.
TIME: The Present.

CAST

WIN-SHEE, *a learned doctor* (Baritone).
CHIM-FEN, *keeper of an opium joint* (Baritone).
HOO-TSIN, *a wealthy merchant* (Basso).
WIN-SAN-LUY, *son of Win-Shee* (Tenor).
AH-YOE, *daughter of Hoo-Tsin* (Soprano).
HUA-QUEE, *a nurse* (Contralto).
Chinese Men, Women and Children, Opium Smokers, Policemen, etc.

ARGUMENT

An attempt is made in this tragic piece to depict certain phases of Chinese character—the episodical bits in daily life hidden beneath the surface from the passer-by, which, however, are of the most vital importance to the Chinaman himself.

Hatchet Row, in the Chinese Quarter. It is early dawn on the Chinese New Year. Lights gleam from the opium den of Chim-Fen, and the sound of revelry is heard. The keeper ejects one of the most unruly inmates and pauses on his way back to shake his fist at the lighted window of his wealthy neighbor, Hoo-Tsin, the merchant. Why should he work so hard when his neighbor rolls in wealth? The nurse employed in Hoo-Tsin's house approaches, and he demands of her that she obtain a fan given by San-Luy to the merchant's beautiful daughter, Ah-Yoe. Frightened by his threats, she promises. Presently the learned Win-Shee passes. Chim-Fen exchanges New Year's greetings with him, and the Doctor takes opportunity to reprove him for the sort of business he conducts. A policeman passes by, and Win-Shee cautions the other not to notice the "American dog" by word or sign but to pretend to be in earnest conversation. After they have parted company, the Doctor's son, San-Luy, appears beneath the window of Ah-Yoe, where he sings a serenade. The lovers exchange greetings. Now it is broad day and Chinese hail their neighbors everywhere in greeting. Chim-Fen takes this opportunity of general fraternizing to ask of Hoo-Tsin the hand of Ah-Yoe in marriage. The only answer he receives is the ironical wish, from Hoo-Tsin: "May all the opium in Chinatown pass through your hands!" At this second rebuff that day Chim-Fen is in a rage which is heightened when the crowd reviles him.

As part of the New Year's ceremony, the infant son of Hoo-Tsin is brought in by the nurse, and the oracle is consulted. Part of it is favorable, part unfavorable. Before the child can be taken home, it is kidnapped by Chim-Fen and hidden in a cellar. He then tells the distracted father that he will try to find the child, and makes a bargain with him that it shall be at the price of Ah-Yoe's hand. San-Luy also makes the same bargain. He traces the child to the cellar, but when he attempts to enter he comes to blows with Chim-Fen, and the two fall struggling down the cellar steps. In the outcome San-Luy is killed. When news of the murder is spread abroad there is a great confusion, and

the heartbroken Ah-Yoe mourns for her sweetheart. His father, Win-Shee, likewise is disconsolate, but determines to avenge the bloody deed. At nightfall, in his wanderings, he discovers and rescues the child; then encounters Chim-Fen, whom he reproaches and finally slays. A policeman approaches. Quickly adopting his own advice of the morning, Win-Shee props up the dead body and seems to be in animated conversation with it until the officer has gone by. Justice has been done according to the Chinese code, so why should the foreign dogs interfere?

ALBERT LORTZING

Lortzing, although little known in this country, is a household name in Germany. He is recognized there as their light opera composer par excellence. He is master of airy, graceful themes and sparkling situations. Lortzing was born in Berlin, October 23, 1803, and died in the same city, January 20, 1851. His seven principal operas have had frequent revivals in Germany. The most popular are "Czar and Carpenter," "Undine," "The Poacher," and "The Armorer."

CZAR UND ZIMMERMAN

(*Tsar oont Tsim'-mer-man*)

(Czar and Carpenter, or The Two Peters.) A Comic Opera in Three Acts, both music and libretto being written by Albert Lortzing. It was composed for Christmas, 1837.

Czar Peter of Russia serves as a simple ship's carpenter, under the assumed name of Peter Michaelow. Among his fellow-workmen is another Peter, surnamed Ivanow, a Russian renegade, who is in love with Mary, daughter of the burgomaster. She is a flirt and likes to arouse his jealousy. In order to further his cause, Ivanow pretends to be the Czar in disguise. Meanwhile the real Czar remains in hiding, enjoying the confusion created by the cunning rogue. At the last when he thinks Ivanow has gone far enough in deluding the burgomaster and some visiting ambassadors, Czar Peter discloses his identity, but signs a pardon for Ivanow.

UNDINE

Romantic Opera in Four Acts, words and music by Lortzing, after the well-known tale by Fouqué. First produced at Hamburg, in 1845.

Hugo von Ringstetten, a knight errant, meets Undine, a village maiden. They become mutually attracted, and the knight weds her. Undine then confesses that she has no soul; she belongs to a race of water sprites, or "Undines." She can obtain her soul only on consideration that her husband remains true to her. He promises this fidelity, but has previously been favored by the Duke's daughter, who tries once more to win his affections. She succeeds temporarily and Undine is forced to descend to the watery regions. Although haunted by remorse, the Knight feels in duty bound to wed the Duke's daughter; but on the night of the wedding, Undine reappears; he is drawn irresistibly into her arms; and they go together to the fairy kingdom below the sea.

PIETRO MASCAGNI

Mascagni, famous around the world as the composer of one brilliant operatic jewel, was born in Leghorn, Italy, December 7, 1863. He came of humble stock, his father being a baker, and the first years of his life were an unending struggle against hardship. His father wanted him to study law, but the boy had set his heart upon music. An uncle helped him financially; and he studied for two years at the Milan Conservatory, under Ponchielli. After leaving there he made a meagre living as a conductor of operas, and finally settled in Cerignola where he conducted an orchestra and taught music. In 1888 while at work on an unfinished opera, he learned of a prize offered for a one-act opera, by Sonzogno, the publisher. On an impulse he wrote "Cavalleria Rusticana" and sent it in. It received the prize, and was performed at the Constanzi Theatre, Rome, in 1890. It aroused the audience to a frenzy of enthusiasm and made the composer famous overnight. Since then it has remained a permanent attraction in every opera repertory. Nothing else that Mascagni has written, has approached it. The list includes: "Friend Fritz" (1892), "Iris" (1898), "The Maskers" (1901), "Zanetto" (1902), "Isabeau" (1911), and "Lodoletta" (1917).

CAVALLERIA RUSTICANA

(*Cah-vah-lee-ree'-ah Rus-tee-cahn'-a*)

(Rustic Chivalry.) Dramatic Opera in One Act. Music by Pietro Mascagni. Book by Targioni-Tozzetti and Menasci, after the story by Giovanni Verga. First produced at the Constanzi Theatre, Rome, May 20, 1890.

SCENE: A village of Sicily.
TIME: The Present.

CAST

TURIDDU, *a farmer* (Tenor).
LUCIA, *his mother* (Contralto).
ALFIO, *a carter* (Baritone).
LOLA, *his wife* (Contralto).
SANTUZZA, *a peasant girl* (Soprano).
Peasant Neighbors and Villagers.

ARGUMENT

The theme of "Rustic Chivalry" is well described by its title and still better by the impassioned music which follows closely the simple story to its tragic close.

The scene is an open village square, at one side of which is a church. Before the curtain rises, Turiddu, the young farmer, sings of his old love, Lola, "lovely as the spring's bright blooms." Turiddu has been in love with Lola, but while he was absent in army service, she marries Alfio, a carter. Turiddu turns for consolation to Santuzza, a peasant girl who loves him not wisely but too well. Becoming tired of this easy conquest, he turns again to Lola, despite the fact that she is wedded. This is the state of affairs as the curtain rises on a peaceful village scene. It is Easter, and the devout peasants are going to church. Santuzza meets Lucia, her lover's mother, outside the church and gives her some inkling of the state of affairs. Next the faithless Turiddu appears with Lola, and spurns the weeping Santuzza. Driven to despair she tells Alfio of his wife's conduct. The carter departs threatening vengeance. During the interval while the worshippers are in the church (Intermezzo) the stage remains empty, but the curtain does not fall.

Church services over, the merry villagers throng the square, meeting and greeting. Cups are passed and Turiddu sings a rollicking drinking song. Alfio returns at this moment and is invited to drink. Instead he refuses and challenges Turiddu to fight, giving this challenge in the Sicilian form of biting his enemy's ear.

The two retire, after Turiddu has bidden his mother farewell and asked her to care for the wronged Santuzza, and fight their duel behind the scenes. A short, terrible pause ensues, followed by running messengers, and a cry from the women, "Turiddu has been slain!"

L'AMICO FRITZ

(*Lah'-mee-co Fritz*)

(Friend Fritz.) Sentimental Opera in Three Acts. Music by Pietro Mascagni. Book by Suaratoni, after the story by Erckmann-Chatrian. First produced at Rome, 1891, and at Dresden, 1892.

SCENE: Alsace.
TIME: The Present.

CAST

FRITZ KOBUS, *a rich bachelor* (Tenor).
DAVID, *a Rabbi* (Baritone).
FREDERICO, HANEGO } *friends of Fritz* { Tenor, Tenor
SUSEL, *a farmer's daughter* (Soprano).
BEPPE, *a gypsy* (Soprano).
CATERINA, *a housekeeper* (Contralto).

ARGUMENT

ACT I

Home of Fritz. Fritz Kobus, a wealthy farmer and confirmed bachelor, on his fortieth birthday invites his friends to dine with him. Among the guests is Susel, his tenant's pretty daughter, who presents him with a nosegay, and sits beside him. For the first time he realizes a woman's charm. Rabbi David, a confirmed matchmaker, thereupon wagers with Fritz that he will soon be married, but the latter is obstinate.

Act II

A Garden. Fritz, however, cannot dismiss Susel from his mind. He makes a pretext of visiting her father. The girl mounts a ladder in the garden, picks cherries, and throws them down to Fritz, who is enchanted. When Rabbi David appears and tells him that he has found a suitable husband for Susel, Fritz cannot help revealing his own chagrin.

Act III

Home of Fritz. Fritz finds no peace and doesn't know what is the matter with him. The scheming David tells him Susel's marriage has been decided on. Fritz loses his temper, and says he will forbid the bans. At this moment Susel, pale and sad, comes in with a basket of fruit. When her wedding is mentioned she bursts into tears. Fritz tries to comfort her, and presently the girl is in his arms. David wins his wager, one of Fritz's vineyards, which he promptly bestows upon Susel as a wedding gift.

IRIS

(*Ee'-ris*)

Tragic Opera in Three Acts. Music by Pietro Mascagni. Book by Luigi Illica. First produced at the Theatre Constanzi, Rome, in November, 1898, and in revised form the next year, in Milan.

Scene: Japan.
Time: Recent.

CAST

Cieco, *a blind man* (Basso).
Iris, *his daughter* (Soprano).
Osaka, *a wealthy libertine* (Tenor).
Kyoto, *keeper of a dive* (Baritone).
A Geisha (Soprano).
A Peddler (Tenor).
A Rag-Picker (Tenor).
Girls, Villagers, Rag-Pickers, etc.

ARGUMENT

"Iris" is an Oriental opera, telling the tragedy of a lost soul—a Japanese girl who fell into evil ways through no fault of her own, and who passes through the uttermost depths to the light of a happier world beyond.

Act I

A Japanese Garden. The scene opens with a colorful hymn to the Sun as the Lord of Life. Iris, as an innocent child, is playing with her doll, and her blind father hears her chatter with much contentment. This idyllic scene is disturbed by the entrance of Osaka, an unprincipled man of the town, who has seen the beauty of the young girl and desires her. He arranges with Kyoto, a procurer for an evil resort, to abduct her. The girl goes with other maidens to do their washing at the river brink, and is attracted by a puppet show devised by the crafty Kyoto. She is seized by the men, who leave a purse of gold to make their transaction legal. Geishas dance around her to prevent a rescue, and her father is told that she went willingly. He curses her and their shattered home.

Act II

A Room in the Yoshiwara, or Home of the Geishas. Iris lies asleep while other girls hum a soft melody. Osaka enters, asking for her, but is informed by Kyoto that her price is high. The libertine agrees, for, as he says, she is a "creature with a soul." When Iris awakens she believes herself in Paradise, her surroundings and gifts are so lovely, and when Osaka approaches she greets him as a "Son of Light." He answers cynically, and at last, wearied by her innocence, he bids Kyoto take her away. The keeper orders the geishas to robe her in transparent garments and expose her to the gaze of the street crowd. Osaka relents and tells Kyoto he shall have his own price for her. During this brutal haggling over the ignorant girl, who still does not know her whereabouts, her father appears in the crowd below and calls to her. She answers joyfully, but he hurls

mud upon her and greets her with contempt and curses. Crazed, the girl casts herself into a deep vault, and is given over for dead.

ACT III

A Dump Heap on the Outskirts of the City. Rag-pickers are searching over the refuse of the city, in the hope of finding articles of value. They discover the body of Iris, still clothed in its finery. In trying to secure the dress, the body seems to revive. This scatters the rag-pickers, who run away in a panic. In a state of semi-consciousness Iris again hears the voices of the world—Osaka telling her that she has perished as a flower that sheds its fragrance in death—her father justifying his brutal act. Still Iris does not understand it all, and murmurs "Why? why?" Why should her simple life at the cottage be destroyed? As if in answer, the sun bursts forth, and she is reminded of her earlier hymn to "My Lord, the Sun!" Flowers spring up around her, enfold her in their expanding petals, and lift her body heavenward.

LODOLETTA

(*Lo-do-let'-ta*)

Tragic Opera in Three Acts, by Mascagni. Words by Gioacchino Forzano, after Ouida's novel, "Two Little Wooden Shoes." First produced, Rome, April 30 1917.

SCENE: A Dutch Village.
TIME: The Second French Empire.

CAST

ANTONIO, *a peasant* (Basso).
LODOLETTA, *his foster daughter* (Soprano).
FLAMMEN, *a painter* (Tenor).
FRANZ (Basso).
GIANETTO (Baritone).
A MAD WOMAN (Mezzo-Soprano).

VANNARD (Mezzo-Soprano).
MAUD (Soprano).
A VOICE (Tenor).
A Letter-carrier, an old Violinist, Villagers, Guests, etc.

ARGUMENT

ACT I

A Village Street. Lodoletta, foster daughter of old Antonio, and now grown to be sixteen, desires very much to own a pair of wooden shoes, but Antonio cannot afford to buy them. Flammen, a painter from Paris, offers to purchase a picture of the Madonna on the wall of their cottage. Antonio accepts the gold piece and with it buys the coveted shoes. Shortly after, he is killed by the fall of a tree.

ACT II

The Same. The painter has conceived a deep affection for the lovely girl and gets her to pose for his pictures. Their friendship is innocent, but neighbors regard it with suspicion. To shield her, the artist returns to Paris, but finds that he cannot forget his model. Later, when he returns to seek her, she has disappeared.

ACT III

Flammen's Villa. Friends of the artist gather at his home for New Year's festivities. While the celebration is at its height, Lodoletta enters the garden in rags. She looks through the window at the merry company, then falls exhausted in the snow. Later, after his guests have departed, Flammen finds two sadly-worn little shoes on his threshold. Looking further, he discovers his sweetheart frozen to death in the snow.

ISABEAU

(*Ees'-ah-bo*)

This opera is based upon the story of the Lady Godiva and her ride through the streets, without clothing. It was first produced in Buenos Aires, June 2, 1911, and was repeated in Chicago and New York by the Chicago Opera Company in 1918. The book is in three acts, by Luigi Illica.

The Princess Isabeau is renowned for her beauty and also her dislike of men. Her father arranges a tournament, with her hand as a prize to the successful knight. She rejects them every one, and for her stubbornness, the King decrees that she shall ride nude through the streets. All windows, however, are barred. The citizens respect her with the exception of one "Peeping Tom." He is sentenced to blindness and to death. Isabeau visits him in prison, and her heart is touched for the first time. Despite her supplications her lover is killed; and she commits suicide.

JULES MASSENET

A French composer, born in Montaud, France, May 12, 1842. At the age of twenty-one he won the "Prix de Rome" for composition, and had already made a name for himself in orchestral work. In 1867 his comic opera, "The Great Aunt," was produced; and five years later his position was securely established by another light opera, "Don Cæsar de Bazan." This was closely followed by the dramatic opera, "The Furies," and the oratorio, "Mary Magdalen." Other works of similar character followed during the course of a busy and successful life. Massenet died August 13, 1912. A dozen of his operas have been produced in recent years, most of them having also been presented in America.

HERODIAS

(*Her-oh'-dee-as*)

(Herodiade.) Dramatic Opera in Four Acts. Music by Jules Massenet. Book by Paul Milliet and Henri Gremont. First produced at the Théâtre de la Monnaie, Brussels, December 19, 1881.

SCENE: Palestine.
TIME: 30 A.D.

CAST

HEROD, *the tetrarch* (Basso).
HERODIAS, *his wife* (Mezzo-Soprano).
SALOME, *her daughter* (Soprano).
PHANUEL, *a Chaldean* (Tenor).
JOHN THE BAPTIST, *a Prophet* (Tenor).
VITELLIUS, *a Roman consul* (Baritone).
HIGH PRIEST (Baritone).
Jews, Romans, Soldiers, Priests, Dancers, Servants, etc.

ARGUMENT

"Herodias" presents another version of the character of Salome from that given in the Strauss opera, based upon the Wilde play. Both, of course, go back to the Biblical account for their slender historical setting.

Act I

Courtyard of Herod's Palace. While servants labor under the direction of Phanuel the Chaldean, Salome enters seeking her mother, whose identity she does not know. Phanuel promises to aid her, but warns her against the intrigues of the palace. They depart. Herod now enters, seeking this maiden whose dancing has already enslaved him. Herodias meets him and complains of a rough-looking prophet who has bitterly denounced her in public. She wishes to be revenged, but Herod counsels caution. John, the prophet, enters at this moment repeating his denunciations. Both Herod and Herodias leave hastily. Salome runs to greet him, her heart won by his former kindnesses; but he refuses her proffered love.

Act II

Scene 1. Herod's Chamber. The tetrarch reclines at ease watching his dancers; but Salome is not among them and he is unhappy. Phanuel enters to warn him against this life of luxury.

Scene 2. A Public Square. Urged on by Phanuel, Herod appears before the people haranguing them to throw off the Roman yoke. But they are interrupted by the sound of trumpets announcing the arrival of the Roman consul, Vitellius. The suspicions of the consul are lulled by Herod, who says that the priests desire that their Temple be restored to them. Vitellius says it shall be done. John appears, followed by Salome and others, and the consul is told by Herodias that the prophet is a disturber anxious for power. John retorts that all power is from God.

Act III

Scene 1. An Inner Room. While Phanuel, the Chaldean, is consulting the stars, Herodias seeks him to know about the future. She is especially desirous to know how to win back Herod's love, and also as to the whereabouts of her lost daughter. For reply, Phanuel shows her Salome who is crossing the court with the dancers. "That my daughter?" exclaims Herodias. "No, my rival!"

Scene 2. The Temple. Salome is in the depths of despair because John has been cast into prison. Herod meets her and offers her his love, but she repulses him. Vitellius enters proclaiming the power of Rome. The priests appear before him urging the condemnation of John. He refers them to Herod. John is brought forward and questioned. Salome throws herself before him begging Herod to pardon him; but this only infuriates Herod, who sentences him to death.

Act IV

Scene 1. A Dungeon. While John awaits his sentence, Salome enters. Her fortitude and devotion touch him and something like human love enters his heart. But he bids her flee and save herself. The High Priest secretly offers John a pardon if he will use his influence for Herod against Rome, but John refuses.

Scene 2. Audience Hall in the Palace. While Herod, Herodias, and Vitellius hold an audience and are entertained by dancers Salome appears at the special command of Herod. He turns a deaf ear, however, to her requests for John's pardon, and the executioner presently appears with a bloody sword, as a sign that the prophet is dead. Salome turns in fury upon Herodias, saying "This is your deed!" and is about to stab her. Herodias, in fear, cries out: "I am your mother!" "Then take back the life you gave me!" replies Salome, and stabs herself to the heart.

MANON

(*Ma'-non*)

Dramatic Opera in Five Acts. Music by Jules Massenet. Book by H. Meilhac and P. Gille, after Marcel Prévost's "Manon Lescaut." First produced at the Opéra Comique, Paris, January, 1884.

SCENE: Amiens, Paris, Havre.
TIME: 1721.

CAST

COMTE DES GRIEUX, *a French nobleman* (Basso).
CHEVALIER DES GRIEUX, *his son* (Tenor).
LESCAUT, *a guardsman* (Baritone).
MANON LESCAUT, *his cousin* (Soprano).
GUILLOT MORFONTAIN, *a minister of finance* (Basso).
DE BRÉTIGNY, *a nobleman* (Baritone).
POUSSETTE, *an actress* (Soprano).
ROSETTE, *an actress* (Soprano).
JAVOTTE, *an actress* (Contralto).
Innkeeper, Citizens, Actresses, Soldiers, Servants, etc.

ARGUMENT

"Manon" is a picture of French life among the gay set, drawn from Prévost's well-known story "Manon Lescaut," which is the same source made use of, some years later, by Puccini in his opera of that name.

ACT I

A Tavern at Amiens. Manon Lescaut is a gay and volatile French woman whose spirits her parents very wisely seek to curb by placing her in a convent. On the way thither, escorted by her cousin, she stops at an inn where Morfontain is entertaining some friends. The old roué immediately begins to make advances to her but is repulsed. Not so young Des Grieux, who has been destined for the priesthood. He finds Manon so attractive, and she him, that they both forsake their prospective vows and run away to Paris.

Act II

Des Grieux's Apartments in Paris. Manon and the chevalier live quietly in Paris and he writes to his father the Count, asking permission to marry her. Her cousin, Lescaut, arrives to demand that he treat her honorably, but with Lescaut comes De Brétigny, a wealthy Parisian, who wins her away from her lover.

Act III

Scene 1. A Parisian Boulevard. Manon is the center of a laughing crowd of actresses and boulevardiers. True to his word, De Brétigny maintains her in luxury. But she overhears the Count des Grieux telling a friend that the chevalier, disgusted with Manon's conduct, was about to become a monk. She seeks further information, but the Count, guessing her identity, will not say more. She resolves to seek her former lover.

Scene 2. The seminary of St. Sulpice. The Count is unwilling for his son to enter the priesthood and endeavors to dissuade him. Afterwards, Manon enters, but the chevalier only reproaches her with her faithlessness. She says that she still loves him, and after much argument persuades him to come back to her.

Act IV

A Gambling House in Paris. In order to maintain Manon in the style to which she is accustomed, the chevalier frequents the gambling houses. He wins large sums, especially from Morfontain. The latter accuses him of cheating and, by way of revenge upon Manon, who jilted him, has both Des Grieux and Manon arrested. The Count also joins forces against her and plots to have her deported where she can do no further mischief.

Act V

The Open Road near Havre. Manon is being escorted out of the country by a guard of soldiers. The chevalier asks Lescaut, her cousin, to aid him in rescuing her. They try bribery. She has a short interview with Des Grieux, begging his pardon for wrecking his life; then perishes from excitement and over-fatigue.

LE CID

This opera has been popular in Paris since its first production, in 1885, and is considered by many to be Massenet's best work. It is little known in America, however. The text is by Dennery, Gallet, and Blau.

Rodrigo, a celebrated warrior of Spain, is about to receive a knighthood from the King. The soldier is enamored of Ximene, daughter of the Count de Gormas, who returns his affection. The Infanta, or crown princess, also loves Rodrigo. His father, Don Diego, meanwhile becomes involved in a quarrel with the Count de Gormas, and Rodrigo is called upon to avenge the family honor. The Count is slain, and upon the demand of Ximene, Rodrigo is sentenced to death. He obtains a reprieve on account of the imminence of a Moorish army, and goes out to meet the enemy. He wins the victory and is hailed as the "Cid," or conqueror. On his return Ximene forgives him and the King unites the lovers.

THAIS

(*Tah'ees*)

Romantic Opera in Three Acts. Music by Jules Massenet. Book by Louis Gallet, after the romance by Anatole France. First produced at the Grand Opera, Paris, 1894.

SCENE: Upper Egypt.
TIME: Early Christian era.

CAST

ATHANAEL, *a monk* (Baritone).
THAIS, *a courtesan* (Soprano).
NICIAS, *a wealthy Alexandrian* (Tenor).
PALEMON, *the head monk* (Basso).
ALBINE, *an abbess* (Mezzo-Soprano).
LA CHARMEUSE, *a dancer.*
CROBYLE, *a slave* (Soprano).
MYRTALE, *a slave* (Soprano).
Monks, Nuns, Citizens, Servants, Dancers, etc.

ARGUMENT

The theme of "Thais" is the struggle between the lower nature and the higher; it personifies the eternal conflict between the beast and the angel, in the human race.

Act I

Scene 1. The Theban Desert. Withdrawing from luxury and sin a small band of Cenobite monks dwell in the desert near Thebes. Athanael, a young enthusiast of the order, has just returned from a mission to Alexandria, and he gives a gloomy account of the vice rampant in that city. It is under the control of a beautiful courtesan named Thais, who rules by the power of her charms. Athanael cannot get the vision of her loveliness out of his head, and he thinks it would be a great victory for the Church if he could convert her. Palemon, the head of the order, rebukes the idea as foolish, but in his dreams, Athanael witnesses again the lovely woman posing before the populace as Aphrodite, and being acclaimed as a goddess. He awakes, saying that he must return on this mission, although Palemon and the other monks endeavor to dissuade him.

Scene 2. The House of Nicias, at Alexandria. Nicias, a wealthy leader of fashion, is just now the favored admirer of Thais, although he ruefully admits he is paying extravagantly for the distinction. To his house, Athanael directs his steps, and finally gains admittance there. When he unfolds his plan to Nicias, the latter laughs at it, but good-naturedly promises to aid him. Thais is to be present at supper that very evening, and the young monk must make a good appearance. The leader of fashion looks approvingly at Athanael's fine head and athletic figure, and bids his slave array the guest in rich attire. A great acclamation is heard and Thais enters amid a throng of her adorers. The young monk alone stands aloof and she notices his attitude. "Who is he?" she asks. "One who has come for you," Nicias replies jestingly. "Bringing love?" she asks simply; for to her love is all in all. "Yes, love that you know not of," answers Athanael sternly, coming

forward; and he tries to tell her of the higher life. She cannot understand him. He reproaches her and the company interfere. Then Thais, piqued, tries to subdue him by her charms. He retreats, but promises to come to her apartments and talk further. It is her challenge which he accepts, confident of his own integrity.

Act II

Scene 1. Interior of the Palace of Thais. In a luxuriously appointed room Thais awaits the coming of one whom she thinks will be her next victim. Meanwhile, she prays to Aphrodite for a continuance of youth and beauty, her only weapons. Athanael pauses at the door, at first spellbound by the vision of loveliness; then advancing, he tells her that the love which he offers is from God and is for her salvation. They argue, she trying upon him all her coquetry, but he is able to resist temptation. This new type of man impresses her even more than his message. The voice of Nicias is heard calling her, and Athanael departs, saying he will wait for her outside the palace. She must follow him if she would find the new and higher love.

Scene 2. Outside the Palace. Moonlight floods the open court, while through the lighted windows come the sounds of revelry and feasting. Athanael lies upon the stone step. Presently the door opens and Thais emerges bearing a lighted lamp. She tells him she has decided to leave all and follow him. "Then break your image and set fire to your belongings," he replies, "for you cannot take any of these things with you." She returns within and obeys him, reappearing in a simple garb, bearing a torch. Meanwhile, Nicias and his friends come forth and order dancers to entertain them. In the midst of the revelry Thais appears, but they recognize her despite her rough dress, and try to detain her. Nicias diverts the crowd's attention by scattering handfuls of gold, and the two pilgrims depart while the palace burns.

Act III

Scene 1. An Oasis in the Desert. Thais is half-dead from the fatigue of this unaccustomed journey, but

presses on without murmuring. She wishes to find the higher love. Athanael's heart is stirred by her sufferings and fortitude. He bids her rest beneath the shade of a clump of palms and brings water to bathe her feet, kissing them. His destination is a convent in the desert, now near at hand. The abbess and her nuns are heard singing as they approach. Athanael commends the new convert into their keeping and stands silent until they have gone. Then he utters a cry of anguish. He has conquered, but now he is alone.

Scene 2. The Cenobite Monastery. Athanael returns to the monastery, where the monks congratulate him upon his success. But he is indifferent to their praise. The vision of Thais still haunts his dreams and he finds that he is miserable since she has gone out of his life.

Scene 3. The Garden of the Convent. Thais is dying, and has sent for Athanael. He comes and the abbess leads him to her cot in the open court. The sisters extol her saintly life, but the monk does not heed. He kneels by her side and begs her to come back to him. It is not the heavenly love which fills his heart, now, but the earthly. She opens her eyes but does not understand him; for visions of heavenly bliss already possess her. Deaf to his entreaties, she calls upon the name of God and breathes her last, while he grovels upon the ground in despair.

CENDRILLON

(*Sahn-dree-yohn*)

(Cinderella.) Fairy Opera, in Four Acts. Music by Massenet; text by Henri Cain. First produced at the Opéra Comique, Paris, May 24, 1899.

SCENE: France.
TIME: Period of Louis XIII.

CAST

CINDERELLA (Soprano).
MME. DE LA HALTIÈRE, *her stepmother* (Mezzo-Soprano).
NOÉMIE, *her step-sister* (Soprano).

DOROTHÉE, *her step-sister* (Soprano).
PANDOLFE, *her father* (Baritone).
THE PRINCE CHARMING (Soprano).
THE FAIRY (Soprano).
THE KING (Baritone).
DEAN OF THE FACULTY (Baritone).
MASTER OF CEREMONIES (Tenor).
PRIME MINISTER (Basso).

ARGUMENT

The story of this opera follows the familiar lines of the old fairy tale, "Cinderella."

ACT I

Cinderella's Home. Cinderella's mother, Mme. de la Haltière, and her two daughters treat Cinderella shamefully. While the three make elaborate preparations to attend a court ball, they heap ridicule on the girl, who is treated as a household drudge. After they leave, and while she is sitting by the fire dreaming, her fairy godmother appears and fits her out with a wonderful wardrobe and coach with prancing steeds. She is told that she may go to the ball, but must leave promptly on the stroke of twelve, or evil will befall her.

ACT II

Ballroom of the Palace. At the grand ball the stepmother is vainly plying all her arts to make Prince Charming fall in love with one of her daughters, but the Prince pays no attention to either of them. Just then Cinderella enters, quite unrecognizable in her magnificent attire, and creates a tremendous sensation. The Prince is bewitched by her charms, and devotes his attentions to her. It is a case of love at first sight, both for him and her. Time flies, and before Cinderella realizes it, midnight strikes. She swiftly runs to the fairy coach that is waiting for her, but in her haste drops one of her glass slippers.

Act III

Cinderella's Home. Mme. Haltière is furious at the success of her step-daughter, and she upbraids her husband. Cinderella sheds tears because she never expects to see the Prince again, and her father comes to console her. She flees alone into the dark, stormy night.

The scene changes to the fairies' great oak tree. The fairies are dancing about. Cinderella comes, imploring protection. At this juncture the Prince arrives seeking the beautiful stranger, but again she runs away.

Act IV

Cinderella's Home. The excitement and hardship have proved too much for Cinderella and she falls sick. While she is recovering, a herald goes about town announcing that the Prince will marry the lady whose foot will fit the glass slipper. Her sisters try in vain, but her own foot slips easily into it, and the Prince claims his bride.

GRISELIDIS

(*Gree-sel-ee-dees*)

(Griselda.) Romantic Opera in a Prologue and Three Acts. Music by Jules Massenet. Text by Armand Silvestre and Eugene Morand. First produced at the Opéra Comique, Paris, November 20, 1901.

Scene: Provence, France.
Time: The Fourteenth Century.

CAST

Griselda (Soprano).
Marquis de Saluzzo, *her husband* (Baritone).
Loys, *their son* (Soprano).
Alain, *a shepherd* (Tenor).
The Devil (Basso).
Fiamina, *his wife* (Contralto).
A Prior (Baritone).
Villagers, Courtiers, etc.

ARGUMENT

This opera is based upon the story of Patient Griselda, and her temptations by the Evil One.

Prologue

A Pastoral Scene. The shepherd, Alain, is in love with Griselda and hopes to make her his wife, when the entrance of the wealthy Marquis de Saluzzo as a rival dashes his hopes.

Act I

The Oratory of Griselda. The Marquis and Griselda have been wedded for some years and a little son is born to them. At length the Marquis tires of a life of ease and decides to go on a Crusade to fight the infidels. He confides his intentions to a priest, who tries to dissuade him, saying that it is tempting Providence to leave a beautiful wife to the temptations of the world. The Marquis scoffs at this and even bets the devil, who appears, his wife's wedding ring that she will be true.

Act II

A Garden Bordering the Seacoast. The devil procures as his first temptation, during the absence of the Marquis, Alain, who has never been able to forget his lost love. He comes to see her and pleads his cause ardently. But Loys, the little son of Griselda, aids in keeping her on the straight and narrow path. The devil is so wroth at this that he kidnaps the child.

Act III

The Oratory of Griselda. His satanic majesty appears in another guise and again tempts Griselda. He offers to return her boy, if she will give him only one kiss. She wavers, but refuses. The Marquis returns and the devil tries to poison his mind. The Marquis is disturbed at this and also over the loss of his child. Griselda kneels before the shrine; the devil fades away vanquished; the triptych of the altar opens, disclosing her boy safe and sound.

THE JUGGLER OF NOTRE DAME

(Le Jongleur de Notre Dame.) Miracle Play in Three Acts. Music by Jules Massenet. Book by Maurice Lena. First produced at Paris, in 1903.

SCENE: Cluny, near Paris.
TIME: The Fourteenth Century.

CAST

JEAN, *a juggler* (Tenor).
BONIFACE, *a cook* (Baritone).
PRIOR OF THE MONASTERY (Basso).
POET, *a monk* (Tenor).
PAINTER, *a monk* (Baritone).
MUSICIAN, *a monk* (Baritone).
SCULPTOR, *a monk* (Basso).
Two Angels, apparition of the Virgin,
Monks, Cavaliers, Citizens.

ARGUMENT

"The Juggler of Notre Dame" is styled by its librettist a "Miracle" play, but is only such in the sense that it requires a miracle to give value to its denouement. Its theme is medieval and monastic, ignoring love or other affairs of the gentler sex.

ACT I

The Cluny Market-Place. During a market-day in which all the villagers gather to barter and make merry, Jean the juggler wanders about forlorn and hungry. His tricks are time-worn, his songs weak, and when he presently tries to perform for the crowd, they only jeer at him. Finally, to arouse them he sings a sacrilegious song, "Alleluia to Wine," in which they roar out a chorus. The Prior of a neighboring monastery is shocked and comes out to anathematize the crowd. All scatter, leaving Jean, who is really a good-hearted fellow, to bear the blame of the Church. The Prior is finally touched by his penitence, and pardons him, but urges him to join

the band of monks. Jean does not wish to relinquish his liberty, but the sight of the Cook's donkey going by with panniers laden with food is too much for his hungry stomach and he consents.

Act II

The Monastery Study. The busy monks each labor at their chosen vocation, poets, musicians, painters, scribes, sculptors, and what not, but Jean feels himself out of it. He cannot even pray to the Virgin because he knows no Latin, and he fears that she will not listen to any other tongue. Meanwhile, the other monks have been quarreling as to which of their vocations has the most merit. The Cook alone consoles Jean by relating to him the legend of the humble sage plant, useful in cooking, and Jean resolves to serve the Church in his own humble way.

Act III

The Chapel. Jean lays aside his monastic dress and puts on his juggler's apparel. He goes before the life-size figure of the Virgin, in the Chapel, and since he does not know anything else, he prepares to offer to her his little stock in trade—a juggling performance! Spreading out his shabby outfit, he performs his tricks and sings his songs, first begging pardon if they do not suit her. In the midst of his performance, the monks enter to celebrate high mass. They recoil in horror at this sacrilege and are ready to lay violent hands upon the poor juggler, when suddenly a miracle happens. The image of the Virgin becomes animated, the face smiles, and the arms stretch out in protection and benediction. The monks draw back in awe, and Jean, radiant, exclaims, "Now at last I shall know Latin," and breathes his last. Angels appear and the Prior crossing himself says: "We have had a saint among us!"

DON QUIXOTE

(*Don Kee-ho'-teh*)

("Don Quichotte.") Romantic Opera in Five Acts. Music by Jules Massenet; text by Henri Cain, after the play by Jacques La Lorrain, based on the romance of Cervantes. Produced, Monte Carlo, 1910.

SCENE: Spain.
TIME: The Middle Ages.

CAST

DULCINEA (Contralto).
DON QUIXOTE (Bass).
SANCHO PANZA (Baritone).
PEDRO, *burlesquer* (Soprano).
GARCIAS, *burlesquer* (Soprano).
RODRIGUEZ (Tenor).
JUAN (Tenor).
TWO VALETS (Baritone).
TENEBRUN, *chief, and other bandits, friends of Dulcinea, and others.*

ARGUMENT

"Don Quixote" is based upon the famous novel of Cervantes and depicts phases in the life of the last of the knights-errant.

ACT I

Square in Front of the House of Dulcinea. A throng praises the beauty of Dulcinea. Into the company ride Don Quixote and his comical companion, Sancho. Night and moonlight. Don Quixote serenades Dulcinea, arousing the jealousy of Juan, a lover of the professional beauty, but the latter appears and prevents a duel. She is amused by the avowals of Don Quixote, and promises to become his beloved if he will recover a necklace stolen from her by brigands.

ACT II

On the Way to the Camp of the Brigands. Here occurs the famous tilt with the windmill.

Act III

Camp of the Brigands. Don Quixote attacks them. Sancho retreats. The Knight is captured. He expects to be put to death. But his courage, his grave courtesy. and his love for his Dulcinea, deeply impress the bandits. They free him and give him the necklace.

Act IV

Fête at the House of Dulcinea. To the astonishment of all Don Quixote and Sancho put in their appearance. Dulcinea is delighted to have her necklace returned. The Knight pleads with her to marry him. Dulcinea is so touched by his devotion that she confesses her past life to him, and entreats him to forget her.

Act V

A Forest. Disillusioned and weary, Don Quixote has laid him down to die. He bequeaths to his faithful squire the most beautiful of all islands, "The Island of Dreams." It is his proudest possession. As his mind wanders, he beholds the beautiful Dulcinea again. He extends his arms to her, and falls back lifeless.

ANDRÉ MESSAGER

A French composer, born in Montlucon, December 30, 1853. He belongs strictly to the modern school and has written many shorter musical pieces; but is known in this country for only one opera, "Madame Chrysanthème," first produced in Paris in 1893, and presented in New York by the Chicago Opera Company, in January, 1920.

MADAME CHRYSANTHEME

(*Ma-dam Kris-an-thaym*)

Lyric Comedy in a Prologue, Four Acts, and Epilogue. Music by André Messager. Book by Georges Hartmann and André Alexandre, after the story by Pierre Loti. First produced at the Opéra Comique, Paris, January 26, 1893.

SCENE: Japan.
TIME: The Present.

CAST

PIERRE, *an ensign* (Tenor).
YVES, *a sailor* (Baritone).
KANGOUROU, *a marriage broker* (Basso).
MADAME CHRYSANTHÈME (Soprano).
MADAME PRUNE (Mezzo-Soprano).
OYOUKI (Soprano).
THE LOOKOUT (Baritone).
Maidens, Sailors, etc.

ARGUMENT

This little love story of a temporary love match in Japan is a rather close parallel to "Madame Butterfly."

PROLOGUE

The Bridge of a Ship. Pierre, a French naval officer, confides to his attendant, Yves, that while their ship is stationed in Japanese waters he proposes to contract a temporary marriage with some pretty girl of Nagasaki.

ACT I

The Wharf. Pierre meets Madame Chrysanthème for the first time. Kangourou, a matrimonial agent, arranges matters, and the bridal veil is handed to Chrysanthème.

ACT II

Chrysanthème's Garden. Pierre and his bride are enjoying their honeymoon, and his comrades arrive with their own feminine charmers and serenade him. Dancing maidens beguile the hours.

ACT III

Public Square. A festival is in progress, and little Chrysanthème is among the gayest of the gay. But Pierre becomes jealous, thinking she is flirting with Yves, and flies into a tremendous rage, which results in a serious quarrel.

ACT IV

Chrysanthème's Garden. Peace is restored between the young couple, but their happiness is short-lived. The boom of guns aboard ship calls the lieutenant back to duty. Chrysanthème does not cry her heart out, but bears up bravely, although she is very fond of her lieutenant.

The epilogue is again between the lieutenant and Yves, who mourn for Chrysanthème. Pierre tosses the lotus flowers she has given him into the sea, and prays the gods for forgetfulness.

JACOB MEYERBEER

Meyerbeer is generally considered a French composer and the founder of the so-called school of modern French opera, although he was born in Berlin (September 5, 1791) and studied the piano in Germany. He first came into prominence as a brilliant pianist. Meyerbeer came of a Jewish family. His real name was Jacob Liebmann Beer. He prefixed "Meyer" at the request of a wealthy relative who made him his heir. He was a pupil in pianoforte of Clementi; also studied under Abbé Vogler, being a fellow pupil of Weber. His first operas were German. In 1815 he went to Italy and composed a series of operas in the style of Rossini. Going to Paris in 1826, he became "immersed in the study of French opera, from Lully onward." The first result was "Robert le Diable" (1831). This was followed by "Les Huguenots" (1836); "Le Prophète" (1849); "L'Etoile du Nord" (1854); "Dinorah" (1859). Meyerbeer died May 2, 1864, in Paris. His "L'Africaine" was produced the year following his death.

ROBERT LE DIABLE

(*Ro-bair leh Dee-ah-ble*)

(Robert the Devil.) Grand Opera in Five Acts. Music by Meyerbeer. Book by Scribe and Delavigne. First produced in the Grand Opera, Paris, November 22, 1831, where its tremendous success insured the fortune of the Grand Opera itself.

SCENE: Sicily.
TIME: The Thirteenth Century.

CAST

ROBERT, *Duke of Normandy* (Tenor).
ALICE, *foster sister of Robert* (Soprano).
ISABELLA, *Princess of Sicily* (Soprano).
THE ABBESS.

BERTRAM, *the Unknown* (Basso).
RAIMBAUT, *a minstrel* (Tenor).
Knights, Monks, Nuns, etc.

ARGUMENT

A legendary story involving the tempting of human characters by an arch-fiend, who may be regarded as the prototype of Mephistopheles in "Faust."

ACT I

A Castle in Palermo. Raimbaut, a wandering minstrel, tells the story of Robert the Devil to a group of listening knights. It seems that Robert is the son of an arch-fiend by a human woman. The fiend has roamed the earth under the name of Bertram. The son is naturally of wild and ungovernable disposition, being still under the secret control of his father. One of the auditors to whom the minstrel tells this tale is Robert himself. He is so incensed by this disclosure that he wishes to make away with Raimbaut, but the latter is saved by Robert's foster-sister Alice, who is in love with the minstrel.

ACT II

The Palace of Isabella. Robert is enamored of Isabella, the Princess of Sicily, and has come hither to wear her colors in a tournament. Bertram lures him away, and he fails to meet his opponent, thus losing his honor as a knight and his lady's hand in the bargain.

ACT III

Scene 1. Rocky Cavern of St. Irene. The evil spirits hold high carnival, and to them comes Bertram, who promises a recruit in his son Robert. They meet Alice, who has had a tryst with Raimbaut, and she seeks to rescue Robert.

Scene 2. A Ruined Cloister. In order to strengthen his hold on Robert, Bertram calls to life a group of nuns who in life forgot their vows. They tempt the knight and finally tell him he can win Isabella, if he steals the mystic cypress from the tomb of St. Rosalie.

Act IV

Isabella's Chamber. Armed with the magic talisman, Robert enters Isabella's room. He threatens to abduct her, but yields to her entreaties, spares her, and breaks the cypress branch, destroying the spell.

Act V

A Cathedral Aisle. Robert comes to the doors of a cathedral seeking divine mercy for his past misdeeds. For the last time his fiendish father seeks to entice him away; but aided by Alice he repulses him. As the fiend flies, the cathedral door swings open, revealing his bride, Isabella, who is awaiting him.

THE HUGUENOTS

(*The Hu-gee-nohs*)

Dramatic Opera in Five Acts. Music by Jacob Meyerbeer. Book by Eugene Scribe. First produced at the Académie, Paris, February 29, 1836.

Scene: Paris and Touraine.
Time: 1572.

CAST

Marguerite de Valois, *the Princess* (Soprano).
Comte de St. Bris, *a Catholic nobleman* (Basso).
Valentine, *his daughter* (Soprano).
Raoul de Nangis, *a Huguenot nobleman* (Tenor).
Marcel, *his servant* (Basso).
Duc de Nevers, *a Catholic nobleman* (Baritone).
Urbain, *a page* (Mezzo-Soprano).
Bois Rosé, *a Huguenot soldier* (Tenor).
Catholic and Protestant Noblemen and Soldiers, Courtiers, Attendants, Citizens.

ARGUMENT

The Massacre of St. Bartholomew's Eve forms the historic groundwork of "The Huguenots." The stormy

love-affair of two young persons belonging to the warring factions is its theme.

Act I

Dining Hall in De Nevers' Château. In the interests of peace between the warring Catholic and Protestant parties of France, the Duc de Nevers entertains Raoul de Nangis at a banquet of Catholic noblemen. While at table, the diners are asked to toast their ladies, and Raoul tells of a fair unknown, whom he had once rescued from a band of roystering students, and whom he has since searched for in vain. Raoul's servant Marcel, now enters and warns him of impending danger. Meanwhile, De Nevers has been called from the room, and Raoul, looking out of the window, perceives him in conversation with the very lady whom he has been toasting. He now thinks that he has discovered a liaison between the lady (Valentine) and the noble, when in reality she has come only to ask her release from a promise of marriage. A servant presently arrives bearing a message to Raoul from Marguerite de Valois, asking him to come secretly to court.

Act II

Garden of Marguerite de Valois. Marguerite, like De Nevers, is working for peace, and to this end has invited Raoul to her presence. She is willing to arrange a match between him and Valentine de St. Bris, thus uniting two warring houses. To this end, Valentine has broken her betrothal with De Nevers, but is doubtful as to her father's consent. The princess promises to arrange matters with St. Bris. Raoul is received at court blindfolded, and when unblinded is delighted with his cordial reception. Catholic and Protestant nobles pledge amity, and Valentine's hand is promised to Raoul. But when he discovers in her the same lady that he saw in De Nevers' garden, he thinks that the duke's discarded mistress is being bestowed upon him, and refuses the alliance. St. Bris and De Nevers both wish to avenge this insult, and immediate bloodshed is only averted by the presence of the princess.

Act III

Banks of the Seine near Paris. Valentine has again accepted the faithful De Nevers and preparations are forward for their wedding. Raoul has sent a challenge to St. Bris, and the latter's friends urge him to involve all the Protestants in the quarrel. Raoul is warned of treachery through Marcel and Valentine, but keeps his appointment with St. Bris. Marcel thereupon calls upon all the Huguenots in a neighboring inn, while St. Bris summons all the Catholics. A general fight is averted only by Marguerite, and as she is in doubt as to whom to believe, Valentine tells her the whole story. Raoul now learns for the first time of his unjust suspicions, but his knowledge comes too late, as De Nevers appears in a boat to conduct his bride away.

Act IV

Room in De Nevers' Mansion. It is the Eve of St. Bartholomew's. Raoul comes to take a last farewell of his lady-love, but she bids him fly from imminent peril. A party of Catholic noblemen now enter and he is forced to take refuge behind a screen. There he overhears the whole conspiracy against his party. St. Bris gives commands and marshals his forces. As soon as they have set forth on their bloody quest, Raoul declares that he will go out and share the fate of his friends. Valentine clings to him and begs him not to go. But he does not hesitate. Finding that she has locked the door, he leaps from the balcony to his fate.

Act V (Usually Omitted)

Marguerite's Audience Hall. Raoul escapes, wounded, to Marguerite's court and begs her protection for the Huguenots. It is too late, however. Murder is afoot and will not cease till the whole party has perished. Valentine now rushes in and begs him to abjure his faith and thus save himself; but Marcel tells him to remember his oath. The two Huguenots go out to meet their enemies, and Valentine declares she will turn Protestant and die with them.

LE PROPHÈTE

(*Luh Prof-ait*)

(The Prophet.) Grand Opera in Five Acts. Music by Meyerbeer. Book by Eugene Scribe. First produced at the Grand Opera, Paris, April 6, 1849.

SCENE: Holland and Munster.
TIME: 1534-35.

CAST

JOHN OF LEYDEN (Tenor).
FIDES, *his mother* (Mezzo-Soprano).
BERTHA, *his bride* (Soprano).
JONAS, *Anabaptist* (Tenor).
MATTHISEN, *Anabaptist* (Basso).
ZACHARIAS, *Anabaptist* (Basso).
COUNT OBERTHAL (Baritone).
Nobles, Citizens, Anabaptists, Peasants, Soldiers, Prisoners, Children.

ARGUMENT

An opera with an historical setting, but the chief motif of which is the power and beauty of mother-love.

ACT I

Count Oberthal's Castle. John of Leyden has won the hand of Bertha, a village lass. His mother, Fides, who keeps an inn at Dordrecht, approves of the match, but permission must also be obtained from the Count, as lord of the domain. The two women now come to seek it. The Count, however, is so pleased with the girl that he refuses his consent and tries to abduct her. Meanwhile a diversion has been caused by the entrance of three Anabaptists, who are zealots urging the people to rise up against their tyrants.

Act II

The Inn at Dordrecht. John awaits the return of his sweetheart to the inn. Gathered there also are a throng of merrymaking peasants and the three Anabaptists. The latter seek to win John to their cause. While they entreat him, Bertha rushes in. She has escaped the Count's clutches, but the latter soon enters in pursuit of her. John shields her until the Count threatens that, unless the girl is returned to him, Fides, now in custody, will be slain. To save his mother, John relinquishes his sweetheart. When the Anabaptists return later and again urge him to become their leader he consents. He thirsts for revenge against Oberthal.

Act III

The Anabaptist Camp. The Anabaptist soldiers have captured a party of noblemen, who are forced to pay ransom. All make merry, and the famous ballet on the ice forms part of the amusement. In the background is Münster, still in the hands of Count Oberthal's father, who refuses to surrender it to the enemy. They resolve to storm it, a resolution which is heard by young Oberthal, who has come disguised to the Anabaptists' camp in order to save his father and the town. He is recognized and is about to be killed, when John hears from him that Bertha has escaped. He bids the soldiers spare Oberthal's life, that he may be judged by Bertha herself. John has already endured great pangs of conscience at seeing his army so wild and bloodthirsty. He refuses to go further, but hearing that an army of soldiers has broken out of Münster to destroy the Anabaptists, he rallies. Praying fervently to God for help and victory, inspiration and fresh enthusiasm come over him and are communicated to his soldiers. They resolve to storm Münster.

Act IV

Public Square in Münster. The city has been captured by the Anabaptists. John, on the crest of victory, is not content with the title of Prophet, but plans to seize a crown. His mother and sweetheart make their way in disguise to the city. They follow the throng to the cathedral where the Prophet is to be crowned king. When John begins to speak, Fides recognizes him and cannot restrain the cry, "My son!" John has claimed divine origin and sees peril in this recognition by his mother. He says that the woman is an impostor, and he bares his breast to a drawn sword if she shall again claim kinship. She renounces her claim at once.

Act V

The Palace in Münster. A counterplot against the Prophet is being hatched by the three Anabaptists who first recruited him. They plan to sell him to the German Emperor for the price of a pardon for themselves. Meanwhile John has had a secret meeting with his mother, and although he is now all-powerful, he implores her pardon. This she at first refuses, then grants on condition that he will return to Leyden. At this moment they are joined by Bertha, who has sworn vengeance against the Prophet, not knowing him to be her lover. She has placed a slow fire in the dungeons of the palace which will soon reach the powder magazine. When she learns that the Prophet, whose bloody deeds have stirred the country, and John are one and the same, she is so shocked that she ends her life by a dagger thrust. Threatened with betrayal from without, and a victim of remorse, John does not seek to avoid the coming catastrophe. He joins a group of banqueters at their revels, and his mother calmly places herself by his side. Flames and smoke rise up through the floor, and presently the building falls crashing upon them.

L'AFRICAINE

(*Laf-ree-cain*)

(The African.) Tragic Opera in Five Acts. Music by Meyerbeer. Book by Eugene Scribe. First produced at the Grand Opera, Paris, April 28, 1865.

SCENE: Lisbon; a ship at sea; Madagascar.
TIME: The Sixteenth Century.

CAST

VASCO DA GAMA, *an officer in the Portuguese Navy* (Tenor).
DON PEDRO, *President of the Royal Council* (Basso).
DON DIEGO, *Member of the Council* (Basso).
DON ALVAR, *Member of the Council* (Tenor).
INEZ, *daughter of Don Diego* (Soprano).
ANNA, *her attendant* (Contralto).
SELIKA, *an African Queen, held as a slave* (Soprano).
NELUSKO, *a slave* (Baritone).
GRAND INQUISITOR (Basso).
Priests, Inquisitors, Councillors, Sailors, Indians, Attendants, Ladies, Soldiers.

ARGUMENT

"L'Africaine" was Meyerbeer's last opera, and considered by him his masterpiece. He did not, however, live to see it produced. It is an elaborate work in its scenic setting, and has a quasi-historical background.

ACT I

Royal Council Chamber, Lisbon. The famous voyager, Vasco da Gama, who has been sent to trace a route around the Cape of Good Hope, has not returned, and is given over for lost. Admiral Diego, believing this true, wishes to bestow the hand of his daughter Inez on another suitor, Don Pedro. At this juncture Vasco returns, having been the only one of his ship's party to escape shipwreck. He brings with him two strange

captives. He shows the Council maps of the African coast and endeavors to prove to them the existence of other lands to the East. He pleads for ships and funds to start a new voyage of conquest and discovery. But his rival for the hand of Inez discredits him with the Council. He asserts that Da Gama's contentions are heretical and contrary to the Holy Word. Instead of being given credence and assistance, the Council throws the voyager into prison.

Act II

A Prison Cell. Vasco languishes in prison. With him are the two captives he has brought from Africa, Selika and Nelusko. Selika watches over him devotedly. She was a Queen in her own land, but is now content to be the slave of this proud foreigner who has saved her and her companion from a slave-ship. But Vasco is thinking only of Inez, and Nelusko, who honors in Selika not only his Queen, but the woman of his love, tries to stab Vasco, the Christian, whom he hates with a deadly hatred. Selika prevents him and rouses the sleeping Vasco, who has been dreaming of another voyage to the unknown country. Selika now shows him on the map the way to her native isle, and he vows her eternal fealty. But presently Inez enters to announce that Vasco is free. She has paid dearly for her lover's deliverance, however, for she has given her hand to Don Pedro, who, having got all Vasco's plans and maps, is commissioned by the Council to set out on the voyage of discovery. On her part, Inez has been told that Vasco has forgotten her for Selika the slave. In order to prove his fidelity to Inez, our ungrateful hero immediately presents her with the two slaves, and Don Pedro resolves to make use of them for his exploration.

Act III

On Board of Don Pedro's Ship. Nelusko has been made pilot, but his actions are open to suspicion. Two ships of the fleet have already been lost, but Don Pedro continues to sail on. At this moment a Portuguese

vessel is seen approaching. It is in command of Vasco da Gama, who has fitted it out at his own expense. Although Don Pedro is his enemy, he comes aboard the admiral's ship to warn him that the vessel is on a wrong course and likely to meet with disaster. Don Pedro, however, accuses him of desiring only to see Inez, who is on the vessel. At his command, Vasco is seized and bound. A few moments later, however, a violent storm breaks over the ship. It is driven upon a reef. Savages, for whom Nelusko has signalled, clamber up the sides of the vessel and massacre all save a few, who are spared by orders of their Queen, Selika.

Act IV

The Isle of Madagascar. Among those saved from the ship are Vasco and Inez. Vasco finds himself at last on the island that he has vainly sought. Its Queen is Selika, who, in order to save him from execution by the natives, asserts that he is her husband. She prevails upon Nelusko to bear witness to this fact, and the marriage is celebrated according to native rites. Vasco is touched by Selika's devotion to him after his past faithlessness, and again vows that he will remain true to her. But alas! he hears the voice of Inez who is being led away to execution, and he cannot conceal his emotion.

Act V

Gardens of Selika's Palace. Selika divines the cause of Vasco's emotion, and sends for her rival, resolving to put her to death. But again her magnanimity conquers her passion. She sets both her captives free and provides a ship for them to return to their native land.

As the ship sails away, Selika watches it from a promontory, shaded by the deadly manzanilla tree. The odor of its blossoms is poisonous, but she gladly inhales it, as she has bid an eternal farewell to the king of her heart. Soon after, the faithful Nelusko finds her lifeless, and resolves to join her in the land of shades.

ITALO MONTEMEZZI

Montemezzi is one of the present-day group of Italian composers, who thus far has established his standing by a single opera, but that a powerful one. He was born in Verona, in 1875, and studied in Italian schools. His style is abrupt rather than flowing—a succession of musical phrases set in eloquent and declamatory style.

THE LOVE OF THE THREE KINGS

(L'Amore Dei Tre Re.) Tragic Poem in Three Acts. Music by Italo Montemezzi. Book by Sem. Benelli. First produced at La Scala, Milan, April 11, 1913.

SCENE: A remote castle of Italy.
TIME: The Middle Ages.

CAST

ARCHIBALDO, *an aged king* (Basso).
MANFREDO, *his son* (Baritone).
AVITO, *Prince of Altura* (Tenor).
FLAMINIO, *an attendant* (Tenor).
FIORA, *wife of Manfredo* (Soprano).
SERVANT GIRL (Soprano).
YOUNG GIRL (Soprano).
OLD WOMAN (Contralto).
Court Attendants, Mourners, Villagers of Altura.

ARGUMENT

Fiora, formerly loved by Avito, Prince of Altura, has been given as the price of peace to the conqueror of that country. The story is the struggle of this princess between her old love and her loyalty to her new lord —the tragedy of jealousy and broken faith.

Act I

Spacious Hall in the Castle. Archibaldo, the aged King of an Italian country, has conquered, in earlier years, the neighboring state of Altura. As the price of peace he receives the maiden, Fiora, whom he bestows upon his son, Manfredo, for wife. Manfredo tenderly loves his young wife, but is often away at the wars. His father is suspicious as to her conduct, and having become blind is all the more distrustful. In the opening scene, he enters with Flaminio, and questions him as to her whereabouts. He then retires, after having had a signal lantern extinguished. Flora enters from her apartment and is met by Avito, her former lover in Altura. He renews his love-making, but is warned of danger by the fact that the lantern is extinguished, and turns to flee as the blind Archibaldo returns. The latter questions Fiora sharply as to whom she has been with, and her trembling replies convince him that she is untrue to his son. He sends her to her room, as the sound of trumpets announce the return of Manfredo. The Prince is not informed of his father's fears, the latter murmuring, "O Lord God, let me not see—let me be blind—be blind!"

Act II

A Circular Terrace on the Castle Walls. Manfredo, recalled to his troops, bids his wife a kind and affectionate farewell. He does not demand anything of her—only that she will cheer him and his troops, as they ride away down the valley, by waving a scarf. Touched by his unselfish devotion she promises, and is minded thereafter to be a faithful wife to him. But alas for her good resolutions!—the first person she encounters upon the castle walls is Avito, disguised as a guard. She bids him go, saying that she is "conquered by kindness." He refuses, and makes such ardent love that she is once more overcome and yields to him. When the servants bring a casket containing Manfredo's scarf, she will not let her lover touch it, but waves it wearily to the distant horsemen. Archibaldo again surprises the lov-

ers. Avito is ready to stab him with his dagger, but is prevented by Flaminio in a silent gesture. The King demands to know who is there. Flaminio shields the Prince, and is dismissed by Archibaldo, who rages at his own helplessness. In a fit of frenzy he throttles Fiora, because she withholds the name of her lover, while confessing her guilt. Manfredo returns, alarmed at the cessation of his signal, the waving scarf, and finds the old King crouching beside the dead body of Fiora. Archibaldo tells why he committed the deed, and Manfredo retires, overcome with grief. He is followed by the blind King, carrying the body.

Act III

Crypt in the Castle Chapel. In the center lies the body of Fiora, clad in white, on a bed of flowers. A choir and various single voices sing lamentations. They disperse upon the entrance of Avito, who bows and shields his face as before a shrine. He bemoans his loss and in farewell kisses her upon the lips. A violent pain seizes him and he arises tottering. Manfredo approaches in the shadow. He recognizes the Alturian, and tells him that the girl's lips were poisoned as a trap to catch him, and his moments are numbered. More in sorrow than in anger Manfredo asks: "Did she love thee?" "More than the life they took from her!" replies Avito, and falls dying. Manfredo supports him, crying, "Why cannot I hate!" Overcome with remorse, he casts himself upon the bier and in turn presses the poisoned lips of his dead wife. Archibaldo gropes his way in, to find his son breathing his last. The love of the three kings has brought only death in its wake.

MODESTE MOUSSORGSKY

A Russian composer, born at Karevo, March 28, 1839. His first lessons on the piano were with his mother. In 1852 he entered a school for ensigns, but retained his interest in music. Later he came in touch with Borodin and Rimsky-Korsakoff, and with others of a little group introduced a new school of Russian music. He wrote chorals, songs, piano pieces, and an orchestra suite, but only two complete operas—"Boris Godounoff" and "Khovanshchina." Moussorgsky's last years were spent in poverty, due partly to dissipation. He died on his birthday, March 28, 1881.

BORIS GODOUNOFF

(*Bo'-ris Go'-do-nof*)

A Russian National Musical Drama, in a Prologue and Four Acts. Book and Music by Modeste Moussorgsky. After the historical drama by Pushkin. First produced in St. Petersburg (Petrograd), January 24, 1874.

SCENE: Russia.
TIME: 1598-1605.

CAST

BORIS GODOUNOFF, *the Czar* (Baritone).
FEODOR, *his son* (Mezzo-Soprano).
XENIA, *his daughter* (Soprano).
NURSE (Contralto).
MARINA, *a courtesan* (Mezzo-Soprano).
PRINCE SCHOUISKY (Tenor).
TCHELLAKOFF, *Secretary of the Duma* (Baritone).
PIMEN, *a monk* (Basso).
GREGORY, *the pretended Dimitri* (Tenor).
WARLAAM, *a vagabond* (Basso).

MISSAIL, *a vagabond* (Tenor).
A SIMPLETON (Tenor).
POLICE OFFICER (Basso).
COURT OFFICER (Tenor).
INNKEEPER (Tenor).
LOVITZKY, *a Jesuit* (Basso).
TCHERNISKOWSKY, *a Jesuit* (Basso).
Citizens, Courtiers, Officers, Monks, etc.

ARGUMENT

The theme of this opera is based upon an historical episode, and may be regarded as an epic of Russian life. It involves characters from the highest to the lowest, and the chief figure, the unhappy Czar, is in a sense a lay figure around whom the action revolves.

PROLOGUE

Scene 1. Courtyard of a Monastery. A mob of people gather about a monastery, in which Boris Godounoff has taken refuge, and clamor for him to become their Czar. Their outcry, however, is instigated by police officers, as it is felt that Boris is a usurper who has been guilty of the murder of Dimitri, the Czarevitch.

Scene 2. Square in front of the Kremlin. Boris has yielded to the carefully staged demand on the part of the people, and is publicly crowned amid gorgeous ceremonies.

ACT I

Scene 1. Interior of a Monastery. The aged monk, Pimen, is engaged in writing the history of the time. He has come to the part dealing with the death of Dimitri and the accession of Boris, when Gregory, a novice, awakens from a sleep, in the corner of the cell, and learns this tragic story. As there seems to be doubt that the prince was actually slain, Gregory inwardly resolves to proclaim himself the lost heir to the throne.

Scene 2. An Inn on the Russian Border. While the hostess of an inn goes singing about her work, a fugitive arrives in haste and demands shelter. It is Gregory, who has escaped from the monastery, and is trying to

get over the border, in order to further his plot against the throne. While two monks who have accompanied him are drinking, the police arrive in search of the pretender. They hand a paper to Gregory and ask him to read it for them. He begins it and finds that it is a description of himself, so in the reading he changes it to describe one of the other monks. The latter is seized by the officers, but gets possession of the paper and finds that it applies to Gregory. He, however, jumps through the window and escapes.

Act II

The Czar's Palace. Xenia, the daughter of Boris, sorrows for the death of her lover, Dimitri. Her nurse sings a song to comfort her, and her little brother, Feodor, also sings a folk song. Boris enters and greets his children. A messenger announces the arrival of Prince Schouisky, who is reported to be in league with the Czar's enemies. When the Prince enters, Boris upbraids him for his duplicity, but the Prince protests that he is loyal. He has seen the pretended Dimitri, in order to learn what manner of man he is. At the mention of Dimitri's name, Boris changes color, and begins to ply him with questions. Finally he dismisses him in order to hide his own terror-stricken condition.

Act III

Marina's Apartments. Marina, an adventuress in the employ of the Jesuits, seeks to entangle Gregory in her net. She knows his true story, but is willing to aid in his plot provided he will grant her party certain rights. Gregory meets her in her garden, and the two exchange vows of love.

Act IV

Scene 1. A Street. A crowd rushes through the streets, clamoring as loudly for the supposed Dimitri as they had previously shouted for Boris. Gregory arrives and is greeted as the true Czar, and the mob rushes to storm the palace.

Scene 2. Hall of the Duma. While the Duma is in session, Prince Schouisky arrives and states that he believes Czar Boris to be demented. He is interrupted by the entrance of Boris, who violently denounces his enemies and asserts his own innocence. The Prince tries to calm him, by asserting that the monk Pimen is at hand, with a written record of the events leading up to his accession. Pimen enters and tells of a supposed miracle which took place at the grave of Dimitri. The latter is undoubtedly dead and has become a saint. Boris again grows violent, giving evidence of insanity. He restrains himself with an effort, and summons his son Feodor, whom he proclaims his heir. The pretender, however, has already been crowned by the multitude, and the sounds of rejoicing are heard without. Boris, in a fit of terror and remorse, falls dead.

WOLFGANG AMADEUS MOZART

If ever there was "a born musician," Mozart was that one. Stories are still current of his precocity. Born in Salzburg, Austria, January 27, 1756, his extraordinary musical genius early came to public attention. At the age of four he played the clavichord and composed minuets which are still extant. At six we find him and his gifted sister, also a child, playing before the courts at Munich and Vienna. At seven, Mozart took his place in a stringed orchestra and played a difficult score at sight. At the mature age of thirteen he was appointed director of concerts at Salzburg, and made a concert tour with his father to Italy, whither his fame had preceded him. But despite this early popularity Mozart was destined to a life of deprivation and want, due to the pittances which he received for his musical works. His first opera, "Mithridates," was composed at fourteen (1770) and produced in Milan the same year. Ten years later came "Idomeneus" (1780); followed by "The Marriage of Figaro" (1786); "Don Giovanni" (1787); "Cosi Fan Tutte," a comic opera (1788); "The Seraglio," a light opera (1789); "Titus" (1791); and "The Magic Flute" (1791). This does not take into account his quartets, masses, and other compositions, possibly the most noteworthy being his celebrated "Requiem Mass" finished only a few days before his decease. That Mozart was "a genius by the grace of God" is revealed by the fact that his career ended at the age of thirty-five. He died in Vienna, December 5, 1791.

THE MARRIAGE OF FIGARO

(*The Mar-riage of Fee-gah'-ro*)

(Le Nozze di Figaro.) Comic Opera in Four Acts. Music by Mozart. Book by Lorenzo Da Ponte, founded upon the comedy of Beaumarchais. First produced at the National Theatre, Vienna, May 1, 1786.

SCENE: Séville.

TIME: The Seventeenth Century.

CAST

COUNT ALMAVIVA, *a nobleman of Seville* (Baritone).
COUNTESS ROSINA, *his wife* (Soprano).
FIGARO, *valet to the Count* (Basso).
SUSANNA, *his betrothed* (Soprano).
DOCTOR BARTOLO, *a physician* (Basso).
BASILIO, *a music-master* (Tenor).
CHERUBINO, *a page* (Soprano).
MARCELLINA, *the housekeeper* (Contralto).
ANTONIO, *a gardener* (Basso).
BARBARINA, *his daughter* (Soprano).
DON GUZMAN, *a judge* (Tenor).
Members of the Count's household,
Friends, Citizens, etc.

ARGUMENT

"The Marriage of Figaro" is a direct continuation of "The Barber of Seville," Rossini's tuneful opera, both being founded upon the uproarious comedy by Beaumarchais.

In the present opera, Count Almaviva is wedded to Rosina, whom he courted under such difficulties with the aid of the "Barber." But having obtained the lady he proves fickle and susceptible to other beauties who may chance to come his way. His latest flame is Barbarina, the pretty daughter of his gardener, but he has a rival in the persistent page, Cherubino, whom he seeks to get rid of by placing him in the army. Figaro, the barber, has entered the Count's service and is looking forward to marriage with Susanna, a ward of the Countess. Susanna also has been pursued by the Count, unsuccessfully.

ACT I

A Room in the Count's Castle. Preparations are forward for the marriage of Figaro and Susanna. He is discovered busily arranging the furniture, while she is trying on a bridal wreath before the mirror. They plan for the future and she says she will be glad thus to escape the Count's attentions. Dr. Bartolo, the physician,

arrives and is told by Marcellina, the old housekeeper, that Figaro was formerly engaged to marry her. The doctor agrees to help her win justice, and is glad to have this chance to even up some old scores. Marcellina and Susanna engage in a war of words over the bridegroom. The page, Cherubino, now arrives with his troubles; he is to be sent away immediately because he loves Barbarina. His recital of woe is interrupted by the entrance of the Count himself. The page jumps behind a chair. Susanna seats herself before him. The Count makes advances, but is disturbed by the entrance of Basilio, and in turn goes behind the chair. The page slips like an eel into the chair and is covered by a dress which Susanna throws over it. After some further confusion, both the Count and Cherubino are discovered and the page is ordered to depart forthwith.

Act II

Apartments of the Countess. Cherubino still lingers around the premises, and the Countess decides to use him as a tool to unmask her husband's perfidy. She and Susanna plan to dress him in woman's attire, and he is nothing loath, as this will enable him to remain for the wedding and be near Barbarina. While they are thus busied the Count comes to the door and demands admittance. Cherubino jumps out of the window and the Count is baffled. But when the gardener comes in to complain that his flower-pots beneath the window are broken, the Count's suspicions are again aroused. The gardener also produces Cherubino's commission in the army, which has been dropped in the leap. But Figaro, who has entered meanwhile, shoulders all the blame, saying that he had come to see Susanna and also had the letter. Marcellina, the housekeeper, now appears to enforce her claim against Figaro.

Act III

Apartments in the Castle. Susanna is persuaded to meet the Count, by the Countess, in the hope of untangling the marital difficulty. The Count is obdurate, until it is found that Figaro is actually the son of

Marcellina and so could not possibly marry her. This apparently removes the last obstacle to his happiness. But the Countess and Susanna had agreed to change clothes for the evening in order to confuse the Count still further. The ruse is so successful that Figaro also is fooled and becomes furiously jealous.

Act IV

The Garden. The last act becomes a farce of confused identities. The Countess and her maid have changed clothes, fooling both the Count and his servant. Barbarina is also in the general mix-up, but it is Figaro who comes in for cuffing whenever he or his master makes a mistake—which is frequent. Finally, lights are brought on, the Count realizes that he has been well punished, and the marriage of Figaro is approved.

DON GIOVANNI

(*Don Gee-o-van'-nee*)

(Or, The Marble Guest.) Opera Bouffe in Two Acts. Music by Mozart. Book by Da Ponte, after a Spanish tale by Tirso de Molina. First produced at Prague, October 29, 1787.

Scene: Seville.
Time: The Seventeenth Century.

CAST

Don Giovanni (Juan), *a Castilian dandy* (Baritone).
Don Pedro, *the Commandant* (Baritone).
Anna, *his daughter* (Soprano).
Elvira, *a former sweetheart of Juan* (Soprano).
Don Octavio, *the fiancé of Anna* (Tenor).
Leporello, *servant of Juan* (Basso).
Masetto, *a peasant* (Basso).
Zerlina, *his betrothed* (Soprano).
Spanish Nobles, Ladies, Guests, Guards, Servants.

ARGUMENT

Among the many operas on the subject of Don Juan and his amours, none has the merit or the continuing popularity of this of Mozart.

Act I

Scene 1. The Garden of the Commandant's Palace. Don Juan, a notorious libertine of Seville, goes by night to enter the apartments of Don Pedro's daughter, Anna, who is betrothed to Octavio. As soon as she discovers the intruder's presence she cries for help, and her father hastens to her aid. He is mortally wounded by Don Juan, who escapes in the darkness unrecognized.

Scene 2. Public Square in Front of Don Juan's Palace. Returning from this bloody adventure, Don Juan and his servant Leporello calmly discuss new conquests. While they consult, a former discarded sweetheart, Elvira, appears and upbraids Don Juan for his cruelty. He retreats, leaving the girl with his servant, who reveals to her the amazing list of his master's villainies.

Don Juan's next piece of rascality is an attempt to seduce Zerlina, a peasant girl, on the very eve of her wedding with Masetto, a villager. He is foiled, however, by the entrance of Elvira, who shows the girl her danger. Meanwhile, Octavio and Anna have been searching for the murderer of Anna's father, and come to ask Don Juan to aid them in their search, but they soon begin to suspect the libertine of the deed. Preparations proceed for the peasant wedding, and Don Juan's servant aids him to hoodwink Mazetto and Zerlina. The jealous bridegroom is pacified by his bride, while the libertine conducts both to a gaily decorated apartment prepared for them. Masked guests arrive.

Scene 3. The Ball Room. While all the guests engage in a dance, Leporello devotes himself to Masetto, and Don Juan conducts Zerlina to a private room. She resists his advances and her cries attract the masked guests who prove to be Anna, Elvira, and Octavio. Don Juan draws his sword, fights his way through the crowd and escapes.

Act II

Scene 1. Before Elvira's House. Don Juan still pursues Zerlina, who is in the service of Elvira. He exchanges cloaks with his servant, who goes to call upon the mistress while the master devotes himself to the maid. Masetto comes upon the latter, in the midst of a serenade, but is beaten by Don Juan, who again gets away.

Scene 2. Elvira's Apartments. The pretended Don Juan is unmasked by Elvira, Anna and Octavio, and found to be Leporello. Their suspicions are further confirmed as to Don Juan's guilt.

Scene 3. A Graveyard, in which stands a statue of the slain Don Pedro. Leporello, who has escaped, comes to tell his master of what has occurred, but the latter's spirits are still gay and he plans further deeds of violence. At this juncture a hollow voice warns him to repent ere it is too late. It is the statue of the murdered nobleman speaking to him. The libertine, unabashed, jeers even at this, and invites the statue to attend a banquet which he is to give.

Scene 4. The Apartments of Donna Anna. Love scene between Anna and Octavio (sometimes omitted).

Scene 5. Don Juan's Dining Hall. True to his word, Don Juan has spread a sumptuous repast, and in the midst of it a heavy tread is heard. The marble statue of the Commandant enters and bids the libertine accompany him. The floor opens and both descend into the infernal regions.

THE MAGIC FLUTE

(Il Flauto Magico. Die Zauberflöte.) Fantastic Opera in Two, or Four Acts. Music by Mozart. Book by Emanuel Schickaneder and Gieseke. First produced at Vienna, in 1791.

Scene: Egypt.
Time: Antiquity.

CAST

SARASTRO, *Priest of Isis* (Basso).
THE QUEEN OF NIGHT, *a sorceress* (Soprano).
PAMINA, *her daughter* (Soprano).
TAMINO, *a Prince* (Tenor).
PAPAGENO, *his attendant* (Basso).
PAPAGENA, *the latter's sweetheart* (Soprano)
MONASTATOS, *a Moor* (Tenor).
Priests, Ladies, Pages, Fairies, and
Wild Creatures.

ARGUMENT

"The Magic Flute" is an allegorical fantasy showing the reward of constancy. It relates the adventures of a Prince and an imprisoned maiden. The bewildering array of scenes is wedded to sensuous music and the effect of the whole is heightened by strange scenic effects. The two acts into which the opera was originally divided have become three or four acts in modern presentations.

ACT I

A Forest. Prince Tamino has lost his way in a dense forest and is moreover pursued by a gigantic serpent. His outcries bring three fairies to his aid, who slay the serpent with their spears. Tamino now sees a strange being who walks like a man but is clad in birds' feathers. It is the fantastic Papageno, who claims that this is the proper way to catch birds. Papageno is a great braggart and at once claims the honor for having slain the serpent. The fairies fasten a padlock on his lips in punishment for the lie. They show the Prince the portrait of a lovely maiden, Pamina, who is in the power of Sarastro, at the Temple of Isis. Her mother, the Queen of the Night, now appears and invokes his aid to rescue the maiden. The Prince gladly consents to enter upon the adventure, and is given a magic flute which will ward off danger. Papageno is to accompany him; the padlock is removed and he is given a chime of bells.

Act II

Scene 1. The Palace of Sarastro. The Moor, Monastatos, has persecuted Pamina with his attentions. Angered by her disdain he drags her into an apartment, but is frightened away by Papageno, who has been transported thither by her mother to announce the coming of the Prince. Pamina plans to flee with them.

Scene 2. Entrance to the Temple. Tamino approaches the Temple of Isis, conducted by three pages. At two of its doors he is denied admittance, but at the third a priest appears and tells him he is mistaken in his opinion of Sarastro. The maiden is really being protected in the Temple to keep her out of the power of her mother's sorceries. Pamina and Papageno now appear, but the Moor prevents their escape. Sarastro enters and having heard all the story orders that the Moor be punished. The two lovers he greets kindly, telling the Prince he must show himself worthy by passing through an ordeal of the Temple.

Act III

Scene 1. A Palm Grove. The priests meet to consider the case of the two lovers, and agree that they shall be united if the Prince can successfully undergo the ordeals. This will also prevent Pamina from falling under the evil influence of her mother.

Scene 2. A Courtyard. The first ordeal is that of silence. Tamino and Papageno must not utter a word. The three attendants of the Queen of the Night now appear and tempt them, but they remain firm, though at great cost to Papageno.

Scene 3. A Garden. While Pamina is asleep the Moor approaches her, then conceals himself when her mother appears with a dagger, which the girl is commanded to employ against Sarastro. When the Queen is gone, the Moor returns and threatens Pamina, but is again foiled by Sarastro.

Scene 4. A Corridor in the Temple. Papageno and his master still continue under the ordeal of silence, which finally becomes too great a strain for the former.

The Prince remains silent even when Pamina meets him and addresses endearing remarks. She is deeply wounded that he does not reply.

Act IV

Scene 1. The Pyramids. The Prince is commanded to wander out into the desert. He parts sadly from Pamina. Seeing the delights as well as the sorrows of love Papageno wishes for a "little wife" of his own. An old hag appears before him. As he is about to run away she changes into the young and pretty Papagena. But he, too, must first prove his worth.

Scene 2. The Desert. Pamina believes the Prince to be faithless and is about to kill herself with the dagger, when she is prevented by the three pages. Papageno likewise is in the depths of despair over the loss of Papagena, but when he finds he can summon her by ringing his chime of bells his sorrow is turned into joy.

Scene 3. A Fiery Cavern. Tamino is seen undergoing the last of his ordeals. He is menaced by great waterfalls and tongues of flame. Beyond these he beholds Pamina and calls to her, his lips now being unsealed. The lovers are reunited and a few strains from the magic flute cause the remaining dangers to vanish.

Scene 4. The Temple of Isis. Sarastro welcomes the Prince and the maiden and joins their hands. Papageno and his Papagena are likewise made happy. The Queen and her agent, the Moor, are vanquished.

VICTOR NESSLER

A popular German composer who is known, however, comparatively little outside his own country. He was born in Baldenheim, Alsace, January 28, 1841, and died in Strassburg, May 28, 1890. Two operas were composed by him and produced with instantaneous success: "The Piper of Hamelin," and "The Trumpeter of Säkkingen."

THE PIPER OF HAMELIN

An Opera in Five Acts. Music by Nessler. Book by Fr. Hofmann, from the legend by Julius Wolff. The story is somewhat similar to Robert Browning's later "Pied Piper of Hamelin," where the piper undertakes to rid the town of a plague of rats. He does so by playing on his pipe, and the rats follow him in droves to the river and are drowned. But when Hunold Singuf, the piper, claims his reward and a kiss from the lips of the Burgomaster's daughter, Regina, they condemn him to death as a sorcerer. Hunold then plays one final aria. The citizens dance in spite of themselves; and the children follow him, just as the rats had done. Piping, he leads them straight into a mountain-side which opens and swallows them up forever.

THE TRUMPETER OF SÄKKINGEN

(Der Trompeter Von Säkkingen.) Opera in Three Acts and a Prologue; music by Nessler; text by Rudolf Bunge, after Victor von Scheffel's poem with the same title. Produced, Leipzig, May 4, 1884.

SCENE: Germany.
TIME: Recent

CAST

WERNER KIRCHHOFER (Baritone).
KONRADIN, *a peasant* (Basso).
THE STEWART (Tenor).
THE RECTOR (Basso).
BARON VON SCHÖNAU (Basso).
MARIA, *his daughter* (Soprano).
COUNT VON WILDENSTEIN (Basso).
HIS DIVORCED WIFE (Alto).
DAMIAN, *Count von Wildenstein's son* (Tenor).

ARGUMENT

PROLOGUE

In the Heidelberg palace courtyard there is a merry company of students and peasants gathered in a drinking bout. In a serenade in honor of the Palsgravin, Werner, a foundling, distinguishes himself by blowing on a trumpet. He attracts the attention of a recruiting officer who persuades him to join the army.

ACT I

A Festival at Säkkingen. A great festival is being held in honor of St. Fridolin, at which young Baroness Maria assists. She is insulted by the peasants, and Werner protects her from them. She is much pleased by the noble bearing of the trumpeter, as also is her aunt, the Countess of Wildenstein, who detects a great resemblance between him and her son, who was stolen by gipsies in his childhood.

The second scene takes us into the Baron's room, where we find the gouty old nobleman in a wretched humor. However, he is restored to good temper by a letter from his friend, the Count of Wildenstein, who proposes an alliance between his son and Maria. Maria relates her adventure and begs him to engage Werner as trumpeter in the castle, and the Baron, after hearing the young trumpeter play, grants her request.

Act II

Room in the Castle. Between Werner and Maria a mutual love has sprung up, which is aided no little by the fact that he is giving her music lessons. The suspicious Countess watches them, until Konradin succeeds in drawing her aside, when there follows a glowing declaration of love on both sides. Unhappily it is interrupted by the Countess, who hastens to inform the Baron. Meanwhile the destined bridegroom has arrived. Damian is a simpleton, and Maria declares at once that she never will accept him. But in the presence of the whole company, assembled for a festival, the Baron proclaims Maria Count Damian's bride. Werner is banished from the castle.

Act III

The Castle Courtyard. An interruption ensues in the form of a revolt of the peasants, who besiege the castle. Damian proves that he is a coward as well as a dolt. In their predicament the castle guards are relieved by Werner, who drives the peasants back with his soldiers. He is wounded in the fray, and while the wound is being dressed a mole detected on his arm proclaims him to be the long-lost child of Countess Wildenstein. All ends happily. The Baron consents to give his daughter to the brave young nobleman, and is glad to be rid of the cowardly Damian.

JACQUES OFFENBACH

A French composer of opera bouffe, born of Jewish parents, in Cologne, June 21, 1819. At the age of fourteen he went to Paris, which was his home thereafter. He became orchestral leader in the Théâtre Français, in 1848, and manager of the Bouffes Parisiennes, in 1855. He composed a long list of light operas and burlesques, among them "Orpheus in Hades" (1858); "La Belle Helene," "Bluebeard," "The Grand Duchess," and "Madame Favart." His masterpiece is "The Tales of Hoffmann." Offenbach died in Paris, October 5, 1880.

THE TALES OF HOFFMANN

(Les contes d'Hoffmann.) Fantastic Opera in a Prologue, Three Acts and an Epilogue. Music by Jacques Offenbach. Book by Jules Barbier, after three tales by E. T. A. Hoffmann. First produced at the Opera Comique, Paris, February, 1881.

SCENE: Various parts of Europe.
TIME: The Nineteenth Century.

CAST

HOFFMANN, *a poet* (Tenor).
OLYMPIA, GIULIETTA, ANTONIA, STELLA — *his sweethearts.* Four successive parts usually taken by one person (Soprano).
LINDORF, COPPELIUS, DAPERTUTTO, DR. MIRAKEL — *his evil genius.* Part taken by one person (Baritone).
NICKLAUSSE, *friend of Hoffmann* (Tenor).
SPALANZANI, *an Italian savant* (Basso).
KRESPEL, *father of Antonia* (Basso).
SCHLEMIL, *admirer of Giulietta* (Baritone).

ANDREAS, *servant of Stella* (Tenor).
LUTHER, *an Inn-keeper* (Baritone).
Several small singing parts, such as Students, Servants, Messengers, Friends, etc.

ARGUMENT

"The Tales of Hoffmann" was derived from the fantastic and mystical tales written by the German author E. T. A. Hoffmann, which attained a wide popularity in France. The opera is really a musical medley uniting several different episodes.

PROLOGUE

Luther's Wine Tavern at Nuremberg. The poet Hoffmann, who has travelled widely and had many adventures, is now seeking his latest flame, Stella, who is singing in a theatre near by. His rival, Lindorf (who is really the evil genius of the poet) plans to get Hoffmann tipsy and unpresentable, and then bring Stella on the scene. With Hoffmann are a group of his student friends who ask him to relate his adventures. He at first refuses, but as he begins to drink, his memory is unlocked and he tells the stories of three love-affairs. The three succeeding acts each reveal one of these tales.

ACT I

The Home of Spalanzani. An Italian savant, Spalanzani, is reputed to have a remarkable daughter, Olympia, who dances and sings divinely. Hoffmann and his friend, Nicklausse, attend the large coming-out party. Coppelius, a trickster (the evil genius who thwarts the poet in each adventure) sells Hoffmann a pair of eyeglasses for the occasion, and through these the young poet sees a vision of surpassing beauty. Olympia sings to the delighted throng, and among others straight to Hoffmann's heart. He declares his passion to her at the first opportunity and she responds, although in monosyllables. She dances, however, better than she talks, and accepts Hoffmann as a partner. They dance faster and faster until he can no longer keep up with her flying

feet and falls exhausted. She flits from the room and a crashing noise is heard. Coppelius returns with a wrecked female figure; it is Olympia, who was only an automaton! The figure had been constructed by the savant, aided by Coppelius, who now claims that Spalanzani deceived him as to payment. They quarrel while Hoffmann mourns for his lost love.

Act II

Giulietta's House in Venice. Hoffmann's next passion is for a beautiful Venetian woman, and he goes to pay her court although his friend tries to dissuade him, hinting that she is not all she ought to be. But Hoffmann's love blinds him to any defects in her morals. He finds her surrounded by a gay set, her favored admirer being Schlemil, who treats Hoffmann disdainfully. Now both Schlemil and the woman are in the power of Dapertutto (the evil genius under another name). Through Giulietta the evil one has become possessed of Schlemil's shadow (in other words, his soul) and he plans to obtain Hoffmann's in the same manner. The poet falls a victim to her wiles and is promised the key to her room if he will challenge Schlemil who now possesses it. He meets Schlemil and they fight. The latter falls, but when Hoffmann hastens to her balcony he sees her gondola gliding away and the coquette laughing in the embraces of another man.

Act III

The Home of Krespel. The next love of Hoffmann's is a pure one, its object being the lovely but delicate daughter of Krespel. Her mother, who has been a famous singer, has died prematurely from consumption, and the young girl inherits both the talent and the physical weakness. For this reason her father does not wish her to sing; but Dr. Mirakel (again the evil genius) who has treated her mother, secretly plans to hasten the daughter's demise. Hoffmann knows nothing of her disability and urges her to sing. She refuses. Then Dr. Mirakel conjures up a vision of her dead mother,

who also seems to join in the request. Antonia yields and sings divinely, but the effort has been too great and she falls from weakness into her lover's arms, where she expires.

Epilogue

The Tavern, as in Prologue. The tales are ended and Hoffmann's friends have departed one by one leaving him alone with his bottle. His head sinks forward upon his arms as he falls asleep. In his dreams the Muse of Poesy appears saying, "All your earthly loves have forsaken you; henceforth follow me." As he sleeps, the door softly opens and Stella, his last flame, enters upon the arm of Lindorf. The latter, the triumphant evil genius, points to the poet scornfully and leads Stella away.

HORATIO PARKER

An American composer, born in Auburndale, Mass., September 15, 1863. He graduated at the Royal Conservatory, Munich, in 1885, and became Professor of the Theory of Music at Yale University, in 1894. He was awarded a prize of $10,000 by the Metropolitan Opera Company, in 1911, for the best opera written by an American composer. This was "Mona." Three years later he was again successful in competition, winning a prize for a like sum from the National Federation of Women's Clubs, for his opera, "Fairyland." He was the author of a considerable volume of church music, oratorios, cantatas, and shorter pieces. Parker died December 18, 1919.

MONA

(*Mo'-na*)

Dramatic Opera in Three Acts. Music by Horatio Parker. Book by Brian Hooker. The "Ten Thousand Dollar Prize Opera" of the Metropolitan Opera House, New York. First produced there during the season of 1911-12.

SCENE: Southwestern Britain.
TIME: Circa 100 A.D.

CAST

ROMAN GOVERNOR (Baritone).
QUINTUS, *his son, known to the Britons as Gwynn* (Tenor).
ARTH, *a British Tribesman* (Basso).
ENYA, *his wife* (Soprano).
GLOOM, *their son, a Druid* (Baritone).
CARADOC, *chief bard of Britain* (Baritone).
NIAL, *a changeling* (Tenor).
MONA, *Princess of Britain* (Mezzo-Soprano)
Soldiers, Druids, Bards, Britons.

ARGUMENT

"Mona" tells the dramatic story of an early princess of Britain, who endeavors to win by war the freedom of her people, and who finds too late that the gentler arts of love which she forswore would have won the prize she sought.

Act I

Interior of Arth's Forest Hut. While the fiery Britons chafe under the military sway of Rome, the Druids seek a chieftain who shall again lead them against the invaders. They find one in Mona, last of the line of the warlike Boadicea, who has been reared as the foster child of Arth and Enya. Mona is beloved by Gwynn, a man of peace who endeavors to reconcile the Romans and the Britons. Unknown to her he is the son of the Roman Governor by a captive British woman and has more than once stood between the warring factions. He endeavors to persuade Mona to forsake her warlike traits and wed with him, but she feels that her destiny is linked with her country, even as was that of Boadicea.

Act II

A Druidic Temple in the Forest. The Roman Governor finds that the Druids are again holding their ancient rites, a sign that an uprising is planned. But Gwynn, his son (known to the Romans as Brennius) believes that he can obtain peace for the country by winning the heroic Mona as his wife. The Governor, cynical, lets him try the plan. Mona is found by Gwynn after one of the Druidic conclaves and is compelled to confess her love, after a stormy scene of wooing. But she instantly repents her womanly weakness when Gwynn tells her he is Roman born. She summons her people who take Gwynn prisoner.

Act III

The Forest before a Roman Town. Nial, the half-witted changeling, and Enya, watch the battle with the Romans at the walls of the town. The Romans have

been warned and drive the Britons back. Mona is carried in by the retreating forces but is unwounded. To her aid comes Gwynn, who has been released in the mêlee, and once again offers her his love and protection. He confesses his identity to her but she will not believe. She thinks he has been a spy, and in an excess of mistaken devotion to her country she slays him unresistingly. The Romans pursue the enemy, and Mona is brought face to face with the Governor and learns the truth—that Gwynn was the best friend of Britain and with him perished the hope of peace. Mona realizes that by denying her womanhood she has missed happiness for herself and the true welfare of her country.

FAIRYLAND

Allegorical Opera in Three Acts. Music by Horatio Parker. Book by Brian Hooker. First produced at Los Angeles, in 1915.

SCENE: A Mountainous Country in Europe.
TIME: Circa 1300.

CAST

ROSAMUND, *a novice* (Soprano).
AUBURN, *the king* (Tenor).
CORVAIN, *his brother* (Basso).
ROBIN, *a woodsman* (Baritone).
MYRIEL, *the abbess* (Contralto).
Nuns, Soldiers, Foresters, Villagers, Fairies, etc.

ARGUMENT

This opera is a combination of allegory and fancy.

ACT I

A Valley. Corvain has designs upon the throne of his country and plots to usurp the place of his brother Auburn the king, who is a dreamer. The nuns from a neighboring abbey enter in solemn procession, but Rosamund, a novitiate, is still longing for the world that

she has forsaken. Corvain stands in their path, and the abbess challenges his presence there. Corvain openly boasts his designs upon his brother's throne. While they talk, Auburn enters, and is spurred by the abbess to take action against Corvain. The latter flees, but when night falls he returns, strikes the king down, and seizes the crown. A light gleams in a nearby shrine. Corvain hastens away. A fairy scene ensues, in which Auburn becomes king and Rosamund queen of Fairyland.

Act II

Hall in a Castle. Corvain is seen attired in the robes of royalty and granting audience. Rosamund enters in sor distress, seeking the way to Fairyland. Auburn also comes in attired as a pilgrim. He does not recall her as his spouse in Fairyland, and when she tries to open his eyes, the abbess seizes her in the name of the Church. When Auburn tries to dispute the throne with Corvain, the latter overmasters him.

Act III

Public Square before the Abbey. Rosamund has been condemned to death for being untrue to her vows. She stands tied to a stake as the abbey bell rings. The abbess offers pardon if she will recant, but the girl refuses. As the abbess departs, Auburn comes stealthily to her. His eyes are open at last, and he recognizes her as his queen of Fairyland. Corvain arrives with a strong guard. They seize the king and he is tied to the stake also; but when they would kindle the fagots, roses bloom, fairies appear, and the two victims step forth in regal robes as monarchs of Fairyland.

ROBERT JEAN PLANQUETTE

Planquette is another example of a composer whose fame arose, and yet seems to live securely, by a single opera. His "Chimes of Normandy," produced in 1877, is not even of the "grand" class, but is so tuneful that it has maintained a secure footing in standard repertoire in the lighter vein. Planquette was a French composer, born July 31, 1850, in Paris; and passing away in the same city, January 28, 1903. He wrote many songs and light orchestral numbers, most of which are now forgotten.

THE CHIMES OF NORMANDY

(Les Cloches de Corneville.) Light Opera in Three Acts. Music by Robert Jean Planquette. Book by Clairville and Babet. First produced at the Folies Dramatiques, Paris, April 19, 1877.

SCENE: Normandy.
TIME: Reign of Louis XV.

CAST

HENRI, *Marquis of Villeroi* (Baritone).
GASPARD, *a miser* (Basso).
GERMAINE, *his niece* (Soprano).
SERPOLETTE, *a village-girl* (Contralto).
JEAN GRENICHEUX, *a fisherman* (Tenor).
THE SHERIFF (Basso).
Villagers, Fishers, Servants, etc.

ARGUMENT

"The Chimes of Normandy" is a tuneful light opera dealing with peasant and fisher life in an old village of Normandy.

ACT I

Fair Day in Corneville. Henri, the old Marquis of Villeroi, who has long been absent from his home, is returning, and the villagers are celebrating the event.

It is fair day and the village gossips are busy with their tales. They are especially severe with Serpolette, the village madcap, who proves, however, that she is abundantly able to take care of herself with her sharp tongue. Another personage who comes in for a full share of criticism, is the old miser Gaspard, reputed to be very rich, but living a pinched life and dealing harshly with his ward, Germaine. He is determined that she shall marry the Sheriff, while she says that if she weds at all, it should be with Jean Grenicheux, a young fisherman, in gratitude for having saved her life. To escape the miser's plans both she and Jean, together with Serpolette, decide to enter the service of the marquis.

Act II

The Castle of Villeroi. For many years, ever since the Marquis first went away, the old castle has been supposedly haunted. It is now an object of superstitious dread to the villagers. But the Marquis resolves to restore it to its former beauty, and orders his servants to search it thoroughly. They discover the miser Gaspard, who has employed this means of concealing his gold. When he is brought to light, the shame of discovery and fear of losing his wealth drive him raving mad.

Act III

Banquet Hall of the Castle. The castle has been entirely restored and the Marquis gives a great entertainment to all the villagers. The reigning belle of the occasion is Serpolette, some papers having been found which indicate that she is the missing heiress to the miser's gold. Jean is now her faithful satellite, while the Marquis and Germaine feel strongly drawn to each other, although Germaine tries to repulse him on the ground that she is now only a servant. The Marquis pays no heed to this, however, and Gaspard, who has been wandering around in a demented state, finally recovers his reason and proves that Germaine is the rightful heiress after all. No bar now remains to the happiness of the lovers, and Serpolette's pranks are forgiven.

AMILCARE PONCHIELLI

An Italian composer, born at Paderno Fasolaro, Cremona, August 31, 1834. He studied at the Milan Conservatory. In 1856 he brought out at Cremona an opera, "I Promessi Sposi" (The Betrothed), which, in a revised version, Milan, 1872, was his first striking success. His second opera, "I Lituani" (The Lithuanians), brought out in 1874, was revived ten years later, as "Alguna"; and, while "La Gioconda" (1876) did not wait so long for success, it, too, was revised and brought out in a new version before it received popular acclaim. Among his other operas are, 1880, "Il Figliuol Prodigo" (The Prodigal Son), and, 1885, "Marion Delorme." "La Gioconda," however, is the only one of his operas that has made its way abroad. Ponchielli died at Milan, January 16, 1886.

LA GIOCONDA

(*Lah Gee-o-con'-dah*)

Dramatic Opera in Four Acts. Music by Amilcare Ponchielli. Book by Tobia Garrio, after Hugo's Tragedy, "Angelo, the Tyrant of Padua." First produced at the La Scala Opera House, Milan, April 8, 1876.

SCENE: Venice.
TIME: The Seventeenth Century.

CAST

LA GIOCONDA, *a street singer* (Soprano).
LA CIECA, *her blind mother* (Contralto).
ALVISE BADOERO, *an inquisitor* (Basso).
LAURA, *his wife* (Mezzo-Soprano).
ENZO GRIMALDO, *a Genoese noble* (Tenor).
BARNABA, *a spy* (Baritone).

ZUANE, *a boatman* (Basso).
ISEPO, *a scribe* (Tenor).
A PILOT (Basso).
Ladies, Senators, Masqueraders, Sailors,
Monks, Citizens, Servants.

ARGUMENT

"La Gioconda" is a swiftly-moving Venetian tale of love, intrigue, jealousy, and crime.

ACT I

Court of the Ducal Palace. Called "The Lion's Mouth," because of a receptacle into which letters intended for the Inquisition are dropped. Leading her blind mother, the beautiful La Gioconda, a street singer, enters the ducal square just as a chorus of merrymakers have deserted it. She is in search of Enzo a nobleman with whom she is in love. But the spy Barnaba bars her way, and when she repulses his advances he takes revenge by stirring up the populace against her mother, La Cieca, charging her with being a sorceress. The latter is rescued by Laura, the Inquisitor's wife, once the sweetheart of Enzo. The latter, who has come upon the scene, also recognizes Laura, and the spy, noting their exchange of glances, plots a new piece of villainy. He arranges a meeting between them on board Enzo's ship, and at the same time sends word to Laura's husband of the adventure. La Gioconda also learns of the meeting.

ACT II

On Board Enzo's Ship. This act is called "The Rosary" from the fact that La Cieca has given Laura a rosary in token of gratitude and it plays a further part in the action. While Barnaba gloats over the success of his scheme Enzo comes on deck and greets Laura, who arrives in a boat. The two renew their pledges of love. Gioconda who has hidden on board now comes forward with a dagger resolved to stab her rival, but Laura holds up the rosary given by Gioconda's mother, and the street singer, recognizing it, resolves to save rather than slay

her. Gioconda advises her that Alvise, the outraged husband, is near at hand and aids her to escape in her (Gioconda's) boat. Seeing his ship surrounded, Enzo sets fire to it.

ACT III

The House of Gold. Alvise is determined to avenge himself upon his unfaithful wife and tells her she must die by poison. Deaf to her entreaties he hands her a vial and bids her drain it before his return. Gioconda enters and substitutes a sleeping potion, and Laura is soon stretched upon the death couch pale and apparently lifeless. The grand ball which Alvise has been giving now continues with furious gayety, and at the last he draws apart the curtains concealing the death couch and reveals the form of Laura. Enzo rushes forward to attack Alvise but is disarmed. Barnaba is placed over him as a guard, and Gioconda now tells the spy that if he will release him, she will agree to his desires. Barnaba does so.

ACT IV

A Ruined Palace. While Gioconda sits alone and dejected, the unconscious form of Laura is borne in. Gioconda fights an inward battle as to whether she shall kill or resuscitate her helpless rival. She finally resolves to kill herself. Enzo comes in and she tells him that Laura has been saved. Overjoyed he hastens to the couch, hearing the voice of Laura. Barnaba enters to claim Gioconda as she has promised, and in reply she stabs herself, falling lifeless at his feet.

GIACOMO PUCCINI

An Italian composer, born in Lucca, Italy, June 22, 1858, first studied music in his native place as a private pupil of Angeloni. Later, at the Royal Conservatory, Milan, he studied under Ponchielli, composer of "La Gioconda." Puccini is generally regarded as the foremost modern composer of the Italian school, and the one man upon whom the mantle of Verdi has fallen. His work shows more variety and sustained effort than that of his colleagues, Mascagni and Leoncavallo. Puccini composed no less than six operas which bid fair to become classic: "Manon Lescaut" (1870), "La Bohème" (1896), "La Tosca" (1900), and "Madam Butterfly" (1904). His early two-act opera, "Le Villi" (1884), and his three-act opera, "La Fanciulla del West" (The Girl of the Golden West), 1910, have been less successful. Other operas by him are: "Edgar," "La Rondine," and "Turandot," incomplete at the time of his death, in Brussels, November 29, 1924.

MANON LESCAUT

(*Mah-nohn Les-cawt*)

Tragic Opera in Four Acts. Music by Puccini. The libretto, founded on Abbé Prévost's novel, is by Puccini, assisted by friends. Produced at Turin, February 1, 1893. Covent Garden, London, May 14, 1894.

SCENE: Amiens, Paris, Havre, Louisiana.
TIME: Second half of Eighteenth Century.

CAST

MANON LESCAUT (Soprano).
LESCAUT, *sergeant of the King's Guards* (Baritone).
CHEVALIER DES GRIEUX (Tenor).
GERONTE DE RAVOIR, *Treasurer-General* (Basso).
EDMUND, *a student* (Tenor).
Guards, Students, Street Women, etc.

ARGUMENT

A colorful opera, showing how a lifetime of devotion may work reformation in the character of even the most selfish and abandoned.

Act I

An Inn at Amiens. Manon Lescaut, the pretty sister of a sergeant of the Guards, is blessed more with looks than with morals. Her brother, realizing her susceptible nature, determines to place her in a convent. He brings her to Amiens for this purpose, but on his arrival is inveigled into a gambling game. Another travelling companion, Geronte, has become infatuated with the girl en route, and now tries to seize this interval to abduct her. But on this same evening another suitor has appeared in the person of the Chevalier des Grieux, who falls in love with her on sight. She also likes his appearance and readily consents to meet him later. So, while her brother is engrossed at the gaming table, she and the Chevalier elope in the carriage which Geronte had placed in readiness for his own use. Geronte is furious when he discovers that his bird has flown with another, but cannot rouse the cynical brother into action. "She will soon tire of him and come back to you," the latter says.

Act II

Geronte's Mansion. Manon, as her brother had predicted, does not linger with her latest lover after his money is gone. She deserts Des Grieux for the wealthy Geronte, and is now discovered living at ease as the latter's mistress. Yet she is not happy. She finds that she has left her heart with her impecunious lover. Geronte is old and a bore; and although he entertains her with musicians and dancers, she soon tires of them all. During a free moment, the Chevalier enters surreptitiously, and at first reproaches her for her desertion. But soon, overcome by her charms, he renews his ardent vows. Geronte surprises them. He conceals his true feelings under a mask of sarcasm and leaves them. Lescaut enters to warn them to flee from Geronte's anger; he has gone to call the guards. Manon lingers

long enough to seize her jewels, but the delay is fatal. The guards enter and seize her. Geronte has preferred charges against her as an abandoned woman, and she is to be deported to America in company with other undesirables. Des Grieux declares his intention to follow her to the end of the world.

Act III

A Public Square near the Waterfront, Havre. Manon is in prison pending her deportation. Her brother and her lover attempt to rescue her, but are foiled. The utmost that Des Grieux can do, is to walk by her side as she makes her way to the waiting ship. The captain is so touched by their story, that he consents to take the Chevalier as one of the crew. Manon is almost reconciled to her lot when she learns that he is to be near her.

Act IV

"A vast plain on the borders of the Territory of New Orleans" (then a French possession). Night is falling. Manon and Des Grieux enter, poorly clothed and weary. Manon is exhausted and leans heavily on Des Grieux. They do not know where to find either food or shelter, or even water to drink. Des Grieux is beside himself with despair. He finds a resting-place for her, and goes off to look for water. Manon, thinking he has forsaken her entirely, feels undone. Only the tomb, she cries, can release her. Des Grieux returns in time to be present at her last moments. She dies, declaring to the last her love for him. Des Grieux falls senseless by her side.

LA BOHÈME

(*La Bo-ame*)

(The Bohemians.) Romantic Opera in Four Acts. Music by Giacomo Puccini. Book by Giacosa and Illica, after Henry Murger's "Vie de Bohème." First produced at the Teatro Regio, Turin, February 1, 1896.

Scene: Paris.
Time: 1830.

CAST

RUDOLPH, *a poet* (Tenor).
SCHAUNARD, *a musician* (Baritone).
MARCEL, *a painter* (Baritone).
COLLINE, *a philosopher* (Basso).
BENOIT. *a landlord* (Basso).
MIMI, *a flower girl* (Soprano).
MUSETTA, *a grisette* (Soprano).
PARPIGNOL, *a toy vender* (Tenor).
ALCINDORO, *a wealthy Parisian* (Basso).
Sergeant, Guards, Grisettes, Students,
Children, Waiters, Citizens.

ARGUMENT

"La Bohème" is a picture of happy-go-lucky artist life in the Latin Quarter of Paris, with its lights and shadows, comedies and tragedies.

ACT I

A Garret occupied by Four Bohemians. Rudolph, a poet, Schaunard, a musician, Marcel, a painter, and Colline, a dreamer, live together in a Parisian attic in a state of chronic poverty, yet in perfect harmony and good fellowship. The poet and the painter are discovered, when the curtain rises, sitting in the bare and comfortless room, both cold and hungry. They feed one of Rudolph's manuscripts to the stove in the effort to extract a little warmth. Enter Colline also to warm up, and he is followed by a boy bringing in fuel and materials for a feast. While they are overjoyed at this windfall, Schaunard arrives with a wonderful tale of how he has lined his pockets and thus can afford to give the spread. All fall to with gusto, but at this moment Benoit, the landlord, arrives seeking to collect his long-overdue rent. They ply him with wine until he begins to tell libertine stories, when they pretend to be greatly shocked and thrust him out of the door. The rent money is divided for a further carouse in the Latin Quarter. Rudolph alone remains under a plea that he wants to

finish some writing. Presently a knock is heard. It is Mimi, a pretty neighbor of theirs, who comes to ask for a light for her candle. She departs but soon returns saying that she has dropped her key. Rudolph aids her to look for it and both candles are extinguished. The poet finds and pockets the key. They relate to each other their varied experiences, and decide to cast their lots together. They depart to join the other Bohemians, singing "Love Alone."

ACT II

A Public Square in the Latin Quarter. The four friends are spending Schaunard's money right and left. Rudolph buys Mimi a hat, and all seat themselves at a café table and order lavishly. While they are dining, Musetta, an old flame of Marcel's, enters with a wealthy admirer, Alcindoro. Musetta no sooner sees Marcel than she tries in every way to attract his attention, and also to get rid of her aged suitor. She finally sends the latter out to buy her a new pair of shoes, under a pretext that her old ones hurt her feet, and then rushes over and embraces Marcel. The Bohemians find that they have spent all their money and cannot pay the dinner bill, but Musetta tells them not to worry, that she will add it to her own and leave it for Alcindoro to pay. All disperse as a party of guards comes by, and Alcindoro upon returning finds a bill of such huge proportions that he falls in a heap on his chair.

ACT III

At a Gate of Customs. It is still winter, and the custom's officers examine the passports of all who enter the city. Mimi, who is suffering from consumption, comes to the gate to ask for Marcel who is doing some work hard by. When he appears she tells him that she is miserable as she cannot live with Rudolph and also cannot live without him. They have quarreled. Marcel goes to summon Rudolph, and Mimi hides behind a tree. The poet tells his friend why he has left Mimi. She coughs and reveals her presence, and he takes the sick girl in his arms. Meanwhile Marcel becomes jealous of Musetta, whom he accuses of flirting in the inn.

Act IV

The Garret as in First Act. Marcel and Rudolph are at work when the other two Bohemians arrive with materials for a scanty dinner. They make merry, however, over the repast, pretending that it is a banquet. Musetta comes in, saying that Mimi is extremely ill. All bustle to help the invalid. They place her upon a cot and hasten out to pawn their clothing if necessary to buy her food and medicines. Rudolph alone remains, and the two lovers are again reconciled and resolve never to part thereafter. The others return bringing various things, but Mimi is beyond aid. She expires while Rudolph kneels weeping by her bed.

LA TOSCA

(La Tos'-ca)

Tragic Opera in Three Acts. Music by Giacomo Puccini. Book by Illica and Giacosa, after the drama by Sardou. First produced at the Costanzi Theatre, Rome, January, 1900; at London the same year; and at New York, February 4, 1901.

Scene: Rome.
Time: Circa 1800.

CAST

Mario Cavaradossi, *a painter* (Tenor).
Baron Scarpia, *Chief of Police* (Baritone).
Cesare Angelotti, *an escaped prisoner* (Basso).
Floria Tosca, *a singer* (Soprano).
Spoletta, *a police officer* (Tenor).
Churchmen, Police, Jailer, Shepherd Boy, Servants.

ARGUMENT

"La Tosca," founded upon Sardou's tragedy, is an intense plot of passion and revenge, unrelieved by any lighter themes. Its music, brilliant and sombre, closely fits the text.

Act I

Interior of the Church of Sant'Andrea, Rome. The painter, Mario Cavaradossi, is busily engaged upon mural decorations within a church when he is appealed to for aid by Cesare Angelotti, an escaped political prisoner. The painter promises to assist him to escape and meanwhile hides him in the church. Tosca, a singer, and the painter's sweetheart, comes in at this moment and believes that she has discovered evidences of the painter's fickleness, especially since he has been using another woman as the model for his "Magdalen." He reassures her. The sacristan and choir-boys enter, and, later, Scarpia, the Chief of Police, in search of the fugitive. He finds a fan dropped by the model and shows it to Tosca in order to excite her jealousy. He wishes her to betray her lover, and he is also in love with her on his own account.

Act II

Scarpia's Offices in the Farnese Palace. Scarpia's men have not been able to catch Angelotti, but still suspecting Cavaradossi they bring him before their chief. Scarpia questions him sharply without being able to obtain any information, and then remands him to the torture-chamber. He has sent for Tosca, who now appears. At first she is silent to all his questions, but when he tells her that her lover is being tortured, and proves this by opening the door to the inquisition chamber, she cannot withstand the strain and reveals Angelotti's hiding-place. The painter reproaches her for the betrayal as he is taken away to prison. Scarpia now tells her that her lover will be condemned to death unless she is willing to make a sacrifice to save him—the sacrifice of her honor. He, Scarpia, loves her and under no other condition can the painter be saved. Tosca recoils from this proposition, but when word is brought that Angelotti has poisoned himself to avoid recapture she fears Cavaradossi will do likewise and says she will consent. The police officer draws up a passport for the prisoner and at the same time gives orders for his

execution by a volley of musketry. He carefully explains that it will be a mock-execution, only blank cartridges being used, for the sake of appearances. He advances to Tosca with the passport and endeavors to embrace her. She seizes it and quickly stabs him to the heart. Then piously composing the body, with lights at the head and feet and a crucifix on its breast, she hastens away to the prison.

Act III

Battlements of the Prison. The squad of soldiers prepare to obey the order which they have just received for the execution of Cavaradossi. He is led out to an open court overlooking the battlements, and is there overjoyed to find Tosca, who tells him of the passport which she carries. The execution will only be pretended, she tells him, but he must fall as though slain. The file of soldiers now take their position and fire their volley. The prisoner sinks in a crumpled heap, but when Tosca rushes to his side she finds that he is really dead—pierced by actual bullets. Tosca cannot at first realize the horrible truth, then gives way to despair. The guards now rush in to seize her for the murder of Scarpia. She evades them, springs to the battlements, and throws herself headlong down to her death.

MADAM BUTTERFLY

Dramatic Opera in Two Acts. Music by Giacomo Puccini. Italian text by Illica and Giacosa, after the American drama by David Belasco and John Luther Long. First produced at Milan, in 1904.

Scene: Nagasaki, Japan.
Time: The Present.

CAST

Madam Butterfly (Cho-Cho-San) *a Japanese woman* (Soprano).
Suzuki, *her servant* (Mezzo-Soprano).

PINKERTON, *a lieutenant, U. S. Navy* (Tenor).
KATE PINKERTON, *his wife* (Mezzo-Soprano).
SHARPLESS, *U. S. Consul* (Tenor).
GORO, *a Japanese marriage broker* (Tenor).
YAMADORI, *a Japanese nobleman* (Baritone).
THE BONZE, *uncle to Cho-Cho-San* (Basso).
Relatives of Cho-Cho-San, Villagers, etc.

ARGUMENT

"Madam Butterfly" is a tragedy of broken faith. The scene is laid in Japan, but the characters and flavor of the work are both Japanese and American.

ACT I

A Japanese Villa. Lieutenant Pinkerton, U. S. N., finding that he will be stationed in Nagasaki for some months, desires to contract a Japanese marriage. He is assured by the marriage-broker who transacts the business for him that this marriage will only be binding so long as he consents to live with his wife, and that afterwards she can marry again. But Cho-Cho-San, the girl who agrees to marry the lieutenant, has fallen deeply in love with him and believes she is entering into a life contract. She goes so far as to renounce her religion, thus severing all connection with her own people. Sharpless, the American consul, tries to prevent the match by telling his friend Pinkerton how seriously the girl considers it. The lieutenant has further proof of this when a fanatical bonze, or priest, an uncle of hers, appears, as the wedding-party is seated at the feast, and heaps curses upon her head for renouncing her faith. All her relatives thereupon desert her, but Cho-Cho-San, though sorrowful, clings to her husband, and he soon calms her fears. The scene closes in mutual protestations of love.

ACT II

Scene 1. The Villa. Three years later. After a short but blissful wedded life, Lieutenant Pinkerton has been recalled to America. He leaves Cho-Cho-San (who is now called "Madam Butterfly") in Japan, promising

to return "when the robins nest again." She trusts him implicitly, but her maid, Suzuki, is far from having the same confidence. After some months of silence, the battleship on which Pinkerton serves is again ordered to Japan, and the officer writes Sharpless a letter saying that he will return with an American wife and asking the consul to break this news to Madam Butterfly. The consul brings her the letter, but she is so overjoyed at seeing a missive from him that she pays no heed to its message and the consul has not the heart to disturb her faith. She also turns a deaf ear to Goro, the marriage-broker, who comes to arrange a match between her and a Japanese nobleman. When he says that Pinkerton's desertion is equivalent to a divorce she answers proudly: "That may be so in Japan, but I am an American!" At this juncture the sound of cannon announces the warship's arrival. In a fever of excitement Butterfly and her maid decorate the house with flowers to honor the expected arrival of its lord. The evening drags by and the maid and child fall asleep, but the housewife waits and watches without closing her eyes.

Scene 2. The Same. The Next Day. Madam Butterfly has watched and listened all night long, and now morning has arrived without bringing her husband. Suzuki awakes and persuades her wearied mistress to lie down and rest. She does so, in order that she may look well when "he comes." After she has retired the consul arrives with Pinkerton and his American wife. When Pinkerton hears from Suzuki of Butterfly's devotion and trust he is overcome with remorse and cannot remain to face the deserted bride. Suzuki is commissioned to tell her that Mrs. Pinkerton will care for the child, but Butterfly, entering at this moment, hears it from the American lady's own lips. She retains her composure by a great effort, congratulates Mrs. Pinkerton politely, and says that if they will return in half an hour they may have the child. When the Americans return at the specified time they find that Madam Butterfly has slain herself with her father's sword, on which is inscribed: "Die with honor, when you can no longer live with honor."

THE GIRL OF THE GOLDEN WEST

(La Fanciulla del West.) Romantic Opera in Three Acts. Music by Giacomo Puccini. Book by David Belasco. First produced at the Metropolitan Opera House, New York, December 10, 1910.

SCENE: A California Mining-camp.
TIME: 1848.

CAST

MINNIE, *a Western girl* (Soprano).
JACK RANCE, *the sheriff, a gambler* (Baritone).
JOHNSON, *alias Ramarrez, an outlaw* (Tenor).
DICK, *a servant* (Tenor).
LARKINS (Baritone).
HARRY (Baritone).
Miners, Bandits, Servants, Indians, etc.

ARGUMENT

"The Girl of the Golden West" is a romantic and colorful picture of Western pioneer life, which was successful as a drama, before being given a musical setting. The days of the gold fever on the Pacific slope and of the rough-and-ready justice there accorded are here illustrated.

ACT I

The Polka Bar. Minnie, a resourceful "girl of the Golden West," left an orphan, continues to run her father's bar-room for the benefit of the miners who flock to the newly-discovered gold-diggings of California. Minnie herself can gamble and shoot with the best of them if necessary, but she is treated as a sort of ward by the camp whom it would be sudden death to insult. While her friends, the miners, are congregated at her bar, a wandering minstrel halts outside and sings of the "Old Folks at Home," moving some of them to tears.

Then Minnie sings a love song which also arouses the sentiment of her hearers. During the singing, Jack Rance, the sheriff, who is also a gambler and who has long loved Minnie, enters. He pleads his love, but she will not listen to him.

The mountains back of the camp have been overrun for some time by a band of outlaws under the leadership of Ramarrez. The miners have offered large rewards for their extermination, but the outlaws are so bold and careless that they plan a robbery in the camp. Their leader comes, under the name of Johnson, to the Polka bar in order to look over the ground and, in the evening, give the signal to his men. But becoming fascinated by the girl, he lingers to make love to her and offers to escort her to her home. She is also interested in him and accepts his attentions.

Act II

Interior of Minnie's Cabin. The two Indian servants of Minnie crouch in one corner, while she listens, pleased, to Johnson's declarations of love. A noise is heard outside the door and Minnie discovers Rance at the head of a posse. Not caring to have them find a man at her home she conceals Johnson, who is only too willing to go into hiding; then she opens the door. Rance tells her that they are searching for a notorious bandit who, they have reason to believe, is concealed on the premises. Minnie indignantly disclaims knowledge of any such person, but after the posse has gone away she turns upon Johnson and upbraids him for deceiving her. The outlaw tells her that he has been reared to this life, but after seeing her he is ready to reform. She will not listen to him, however, and he leaves the cabin. A few paces from the door a shot is heard. Rance has remained in hiding and now seriously wounds him. Johnson drags himself back to the cabin and Minnie, touched by his plight, conceals him in the loft. Rance returns and demands the fugitive. Minnie again denies knowledge of his whereabouts, but a few drops of blood trickling down from above betray him. In desperation Minnie offers to play a game of poker, the stakes to be the out-

law against her love. The gambling spirit of Rance is aroused and they play. Minnie cheats with the cards and wins. Rance respects his agreement and departs.

Act III

In the Redwood Forest. Minnie nurses Johnson back to health, and he promises to disperse his gang and go to another State, there to live an honest life. Rance, hearing that he has recovered from his wound and is now on his way to join the outlaws, summons his posse and captures him. The miners promise him short shrift at the end of a rope, and are preparing to lynch him from the first convenient tree, when Minnie rushes forward. She pleads with the miners telling them of Johnson's reformation, and by her influence persuades them to spare his life. Later Rance aids her to effect his escape and she departs with Johnson for an Eastern State where they are to be married and begin life anew.

GIANNI SCHICCHI

Humorous Opera in One Act. Music by Giacomo Puccini. Book by Gioachino Forzano. First produced at Milan, 1918.

Scene: Florence.
Time: 1299.

CAST

Gianni Schicchi (Baritone).
Lauretta, *his daughter* (Soprano).
The Relatives of Buoso Donati
Zita, *called "the Old Woman," cousin to Buoso* (Contralto).
Rinuccio, *Zita's nephew* (Tenor).
Gherardo, *Buoso's nephew* (Baritone).
Nella, *his wife* (Soprano).
Gherardino, *their son* (Soprano).
Betto of Signa, *a cousin to Buoso* (Baritone).
Simone, *a cousin to Buoso* (Basso).

MARCO, *his son* (Baritone).
LA CIESCA, *Marco's wife* (Mezzo-Soprano).
MASTER SPINELLOCCHIO, *physician* (Baritone).
AMANTI DI NICOLAO, *notary* (Baritone).
PINELLINO, *shoemaker* (Tenor).
GUCCIO, *a dyer* (Basso).

ARGUMENT

This little opera is pure sparkling comedy. The story of the dead man's relatives scheming to obtain for themselves the property he has willed to the Church, and being outwitted by the clever rogue they have called to their aid, is full of humor, and Puccini's brilliant music is thoroughly attuned to his theme.

Scene: *Buoso Donati's Bedroom.* The relatives of Buoso are kneeling round the bed upon which his body lies. Their utterances are choked with feigned sighs and tears. Each hopes that he is his relative's principal legatee. When Betto suggests that rumor has credited the Church with the major share, their simulated grief is thrown aside and a frantic search is made for the will. At last it is found, and their worst fears are realized. Buoso's wealth is to go to the Church. In their dilemma Rinuccio suggests asking advice of Gianni Schicchi, with whose daughter Lauretta he is in love. Schicchi proposes that he shall impersonate Buoso and dictate a will to a notary and two witnesses, pretending that his hands are too paralyzed to write. This scheme appeals to the relatives, and they decide to adopt it. The smaller possessions are apportioned between them without difficulty, but there remain the mule, the saw-mills at Signa, and the palace in Florence. Each in turn privately offers Schicchi a bribe for the legacy of these, and each is reassured. He is arrayed in nightgown and nightcap and bundled into bed before the notary and witnesses enter. The pretended Buoso in the quavering voice of an old man dictates his will. To the Church he leaves five liras, to the relatives the smaller properties as arranged. Then comes the disposition of the mule, the

saw-mills, and the house in Florence. All hold their breath as he speaks. He leaves them—to his dear friend, Gianni Schicchi! The relatives fume, but they are helpless and dare not give themselves away. When the notary and witnesses are gone they pillage the room and set upon Schicchi, but he defends himself effectively with Donati's cudgel and pursues them downstairs. The young lovers, Rinuccio and Lauretta, are seen on the terrace clasped in each other's arms as Schicchi returns laden with loot. He glances at the lovers, and appeals to the audience to know if Buoso's hoards could have been put to better use, and asks for a verdict of "not guilty."

TURANDOT

Lyric Drama in Three Acts. Music by Giacomo Puccini. Book by Giuseppe Adami and Renato Simoni. The score was incomplete at the time of the composer's death, and the last duet and the finale were completed by F. Alfano. First produced at La Scala, Milan, April 25, 1926, and at the Metropolitan Opera House, New York, November 16, 1926.

CAST

SCENE: Peking.
TIME: Legendary.

ALTOUM, *Emperor of China* (Tenor).
TURANDOT, *his daughter* (Soprano).
TIMUR, *the dethroned Tartar King* (Basso).
CALAF, *the Unknown Prince, his son* (Tenor).
LIU, *the slave girl of Timur* (Soprano).
PING, *the Grand Chancellor* (Baritone).
PANG, *the General Purveyor* (Tenor).
PONG, *the Chief Cook* (Tenor).
A MANDARIN (Baritone).
THE PRINCE OF PERSIA (Baritone).
THE EXECUTIONER (Baritone).
Guards, Attendants, Wise Men, Priests, Mandarins, Musicians, Citizens, etc.

ARGUMENT

"Turandot" is a love story employing the familiar device of the riddle to be solved, under penalty of death. The scene is China, but a China of legend and fantasy.

ACT I

The Walls of the Great Violet City—Peking. The square in front of the palace is peopled by a picturesque throng who listen to a proclamation read by a Mandarin. It is to the effect that the Princess Turandot has consented to become the bride of him of royal blood who shall solve three enigmas; but that if he shall fail, his head shall be forfeit. Already several have suffered death and the latest victim is the young Prince of Persia. He is to be beheaded at the rising of the moon. The crowd grows unruly and in the tumult an old man falls to the ground. A slave girl calls for aid in his behalf, and a young man hastens to their side. He recognizes the fallen man as his father, Timur, the former sovereign of Tartar. The son has chosen to remain incognito and is styled the Unknown Prince. He is known only to his father and to the slave girl, Liu, who secretly loves him.

Meanwhile two assistants to the Executioner appear upon the battlements and whet the huge sword which is to decapitate the luckless Persian Prince. The crowd grows more and more ferocious, but when presently the victim appears, handsome and with a dreamy look in his eyes, the hatred of the mob turns to pity, and they clamor to the Princess Turandot to show mercy. In answer to their cry she appears on the loggia, so divine-like in her beauty that the crowd grow silent and prostrate themselves upon the ground. Only the Unknown Prince remains standing. The funeral procession passes on, leaving him with Timur and Liu alone in the square. Then, despite Timur's remonstrances, the Prince announces his intention of himself trying to solve the riddles and win the Princess. As he approaches the gong he encounters three

officials, Ping, Pang, and Pong, who also try to dissuade him. Liu adds her entreaties, and the ghosts of other princes slain in the endeavor appear to him. As a final warning, the Executioner appears with the gory head of the Prince of Persia. But undeterred, the Unknown Prince rushes to the gong and strikes it three times, exclaiming, "Turandot! Turandot! Turandot!"

ACT II

Scene 1. *Pavilion in the Imperial Palace.* This scene is restricted to a colloquy among the three ministers, Ping, Pang, and Pong, who recount China's ancient glories and bemoan the present situation. They mournfully tell of the thirteen unlucky suitors who have offered the Princess their hearts, and only lost their heads.

Scene 2. *Square in Front of the Imperial Palace.* The curious throng watches the preparations being made for another test—that of the Unknown Prince. Mandarins and Wise Men enter, the latter bearing the scrolls on which the answers to the enigmas are inscribed. A flourish of trumpets announces the entrance of the Emperor, who seats himself on a throne at the top of an outside staircase. At its foot stands the Unknown Prince. A Mandarin reads the proclamation ending with the sentence of death. At its conclusion Turandot appears and tells why she has set this severe test. It is to avenge the fate of a princess, her ancestress of centuries agone. Looking menacingly at the Prince she says: "The enigmas are three; Death is but one!" "No, Princess," he replies; "The enigmas are three; Life is but one!" She then propounds the riddles and he answers each in turn with the words, "Hope," "Blood," and "Turandot." The throng acclaims the Prince, but Turandot appeals to her father to save her from this stranger. The Emperor replies: "Sacred is the oath." While Turandot still rebels, the Prince in turn gives her a chance to escape. He says that if she will tell him his name before the rise of dawn she shall be free and he will lay down his life.

Act III

Scene 1. *The Garden of the Palace.* Heralds announce that by order of Turandot none shall sleep that night. The Prince's name must be disclosed under penalty of death. The crowd in terror supplicate the Prince to reveal his name. The three ministers try to bribe him. But he is adamant. Timur and Liu are seized and brought before the Princess, as being the only persons who know the secret. Timur is on the point of being tortured, but Liu springs in front of him and exclaims that she alone knows the stranger's name. Then before they have had time to make good their threat to torture her, she seizes a dagger and stabs herself. The crowd is moved to tenderness by her self-sacrifice, and even Turandot stands in wonderment at this unseen power. The Unknown Prince seizes this moment to plead to her heart of ice. As she still defies him he takes her in his arms and kisses her. The embrace frees her pent-up emotions and she admits herself vanquished. As dawn breaks he generously whispers to her his name—"Calaf, the son of Timur." On hearing the fatal secret her pride is rekindled, and she haughtily says that she will take him before the people and proclaim his identity—which means death.

Scene 2. *Exterior of the Palace.* Again are seen the crowd surrounding the Emperor and his dignitaries. Turandot ascends the staircase, saying: "August Father, I know the name of the stranger." Then turning and looking straight at Calaf who awaits his sentence, she murmurs: "His name . . . is Love!" The Prince rushes up the staircase and enfolds her in his arms, while the throng scatter flowers and shout with joy.

HENRI RABAUD

A French composer, born at Paris, October 10, 1873. After completing his musical training he became chief of orchestra at the Opéra Comique, Paris. His operas include: "La Fille de Roland" (1904); "Le Premier Glaive" (1908); and "Marouf" (1914). He is also the composer of orchestral numbers, quartets, and other incidental music.

MAROUF, THE COBBLER OF CAIRO

(*Mah-roof'*)

Comic Opera in Five Acts. Music by Henri Rabaud. Book by Lucien Nepoty, after a tale in "The Arabian Nights." First produced at the Opéra Comique, Paris, 1914.

SCENE: Cairo and Khaitan.
TIME: Antiquity.

CAST

MAROUF, *a cobbler* (Tenor).
FATIMAH, *the kill-joy, his wife* (Contralto).
THE SULTAN (Basso).
PRINCESS SAAMCHEDDINE (Soprano).
THE VIZIER (Baritone).
ALI, *a merchant* (Baritone).
AHMAD, *a pastry cook* (Baritone).
Merchants, Courtiers, Drivers, Slaves, Ladies of the Harem, etc.

ARGUMENT

A light opera partaking of the flavor of a tale in "The Arabian Nights."

ACT I

Cairo. The cobbler is in a bad humor. His wife, Fatimah, is blessed with an ugly face and a disposition of the same stripe. On one unlucky occasion when he

brings home the wrong kind of rice cake, she flies into a rage and posts off to tell the Cadi that her husband has been beating her. The over-credulous Cadi thereupon orders a public whipping for the poor cobbler, and Marouf decides this is the last straw. He runs away.

ACT II

Market Place of Khaitan. Taking refuge on shipboard, Marouf casts in his lot with a band of sailors, but their ship is wrecked and the cobbler is cast upon a foreign strand. A rich merchant passing by rescues him, and proves to be his old friend Ali. Marouf is carried by him to Khaitan, a mythical city "somewhere between China and Morocco," and introduced as the richest merchant in the world.

ACTS III AND IV

Palace of the Sultan. The Sultan hears about this wealthy stranger, invites him to his palace, and finally bestows his daughter's hand upon Marouf. The latter tells about his overdue caravan and meanwhile lives luxuriously with the princess and her papa's gold. The Grand Vizier very much doubts the newcomer and conveys his suspicions to the Sultan. When the Sultan grows impatient, the cobbler confesses all to the princess and they decide to escape together.

ACT V

The Desert in the Vicinity of Khaitan. While the elopers make their flight through the desert they are sheltered by a poor bedouin. Marouf offers to plow his field for him, in payment of his hospitality. While plowing, the share strikes an iron ring which opens a lid disclosing a vault. The ring also has magic power. When rubbed, the peasant is transformed into a powerful genie who says he serves the master of the ring. A hidden treasure is disclosed, and a great caravan of goods conjured up out of the desert. The Sultan, who comes up at this moment in pursuit, is convinced of his son-in-law's wealth at last. He apologizes and orders his suspicious Vizier to receive a hundred lashes.

FREDERICO RICCI

An Italian composer, born in Naples, October 22, 1809; died December 10, 1877. He was the author of many orchestral and shorter pieces, but is known in America on account of one tuneful opera "The Cobbler and the Fairy," which was first heard in Venice, in 1850, and later in Paris, in 1865; but was revived for the American opera only in recent years, the season of 1918-1919.

CRISPINO E LA COMARE

(*Cris-pee'-no ay la Co-mah'-ray*)

(The Cobbler and the Fairy.) Fairy Opera in Three Acts. Music by F. Ricci, assisted by Luigi Ricci. Book by Francesco Maria Piave. First produced in Venice, in 1850.

SCENE: Venice.
TIME: The Seventeenth Century.

CAST

CRISPINO, *a cobbler* (Baritone).
ANNETTA, *his wife* (Soprano).
COUNT DEL FIORE (Tenor).
FEBRIZIO, *a physician* (Basso).
MIRABOLANO, *an apothecary* (Tenor).
DON ASDRUBALE, *a miser* (Basso).
LA COMARE, *a fairy* (Mezzo-Soprano).
BARTOLO, *a mason* (Basso).
LISETTA, *ward of Don Asdrubale* (Soprano).
Doctors, Scholars, Villagers, etc.

ARGUMENT

A pleasing opera which carries its own moral,—beware of ingratitude and vainglory. The music is tuneful and reflects well the spirited text.

Act I

The Cobbler's Shop. Crispino, the Cobbler, has a hard time making both ends meet for his numerous family, although his wife ekes out his pittance by singing ballads in the streets. Their landlord, an old skinflint, is about to put them out into the street, and Crispino, in despair, threatens to throw himself into a well, when a Fairy appears and promises to aid him. She plans to make him a famous physician, and at the good news, Crispino and Annetta take heart again.

Act II

A Doctor's Office. True to her word, the Fairy has made a doctor out of the cobbler, and thanks to her unseen presence he affects marvelous cures. The people at first jeer at him, but end by flocking in; while all the other doctors are eaten by jealousy.

Act III

Scene 1. A Mansion. The cobbler builds a fine house and puts on airs. He is unkind to his wife and even scorns his good Fairy. She decides that only harsh measures will bring him to his senses.

Scene 2. A Cavern. The earth opens up and he suddenly finds himself in a gruesome cavern. Instead of the Fairy's smiling face, he sees a grinning death's head. He shrieks aloud and implores forgiveness, asking only that he may see his wife and children once more before he dies. The Fairy forgives him, they are restored to him, and he to his home.

NICOLAI A. RIMSKY-KORSAKOFF

A Russian composer, born at Tikhvin, Novgorod, March 6, 1844. Both of his parents were passable musicians, and the boy showed early signs of musical aptitude. They planned for him a naval career, but the removal of the family to St. Petersburg brought to the young man, now reaching maturity, a further opportunity to follow his bent of composition. He studied under Balakiref, while attending Naval College, and although sent on a three years' cruise at the completion of his college course, he could not turn his back upon music. In 1866 he settled in the capital and devoted himself to the piano and composition. He contracted a lasting friendship with Moussorgsky, which was mutually helpful. His first opera to be produced was "The Maid of Pskof" (1873); followed by "A Night in May," "The Snow Maiden," "Mlada," "Christmas Eve Revels," "Servilia," "Sadko," and "The Golden Cock." He also wrote various suites and pieces for the orchestra. He was famed as an orchestral leader and director of opera in Russia. He died near Petrograd, June 8, 1908

LE COQ D'OR

(*Luh Coak Dore*)

(The Golden Cock.) Opera Pantomime in Prologue, Three Acts, and Epilogue. Music by Rimsky-Korsakoff. Book by V. Bielsky, based on a poem by Pushkin.

SCENE and TIME: Legendary.

CAST

KING DODON (Baritone).
PRINCE GUIDON (Tenor).
PRINCE AFRON (Baritone).
VOEVODA POLKAN, *the general* (Baritone).

AMELFA, *the royal housekeeper* (Contralto).
THE ASTROLOGER (Tenor).
THE QUEEN OF SHEMAKHAN (Soprano).
THE GOLDEN COCK (Soprano).
Soldiers, Citizens, Fairies, Dancers, etc.

ARGUMENT

The author states in the preface to this opera, which is presented by dancers in pantomime, as the singers remain seated: "The purely human nature of Pushkin's 'Golden Cock'—that instructive tragi-comedy of the unhappy consequences following upon mortal passions and weaknesses—permits us to place the plot in any region and in any period."

ACT I

The King's Palace. King Dodon much prefers his ease on a couch, or a hearty dinner, to the cares of state. His more active enemies take advantage of his lethargy to attack him on all sides. He asks advice of his sons, but they disagree, and Polkan, the General, disdains all their counsel. As they wrangle, an astrologer brings to the king a Golden Cock that has power to foretell events and to give warning of danger. The King is delighted, and has the bird installed in a lofty tower. It is so efficient that the monarch says, "Why worry," and has his bed brought out into the throne room and goes comfortably to sleep. But he is hardly asleep before the cock sounds the tocsin. The enemy is at hand. The King, grumbling, sends his two sons off to war, and finally goes himself.

ACT II

A Narrow Defile. The King arrives too late to succor his sons, and finds their dead bodies. As he reproaches himself he notices a tent on the hillside; and to his astonishment a beautiful woman appears. It is the Queen of Shemakhan. Dodon forgets his loss in following this vision of loveliness. They dance until he sinks, overcome with exhaustion.

Act III

A Public Square. The King returns to the city with his new Queen, and the populace turns out to welcome them. But the Queen soon tires of this new life and her aged spouse. The astrologer now returns and claims as a reward for the Golden Cock, the person of the Queen herself. Dodon, enraged. kills him with a blow. The magic bird revenges his master's death by attacking the monarch, who falls to the ground as though struck by a thunderbolt. Darkness falls, and when the light returns, both the bird and the Queen have disappeared.

Epilogue

In an epilogue the astrologer returns to life and states that the whole thing is a fable.

GIOACCHINO CAMILLE SAINT

An Italian composer, calleu This was an entire chan from the town of his birth (February 29, 1792). In 1807 he entered the Liceo (conservatory) at Bologna, studying 'cello under Cavedagni and composition with Padre Mattei. By 1810 he had written and brought out in Venice, and with applause, a one act comedy opera, "La Cambiale di Matrimonio." During 1812 he received commissions for no less than five light operas, scoring, in 1813, with his "Tancredi" his first success. There was scarcely a year now that did not see a work from his pen, sometimes two, until his "William Tell" was produced in Paris, 1829. This was an entire change of style from his earlier works, possibly, however, foreshadowed by his "Comte Ory." No less than fifty are credited to him. During the remaining thirty-nine years of his life, Rossini turned aside from opera. He resided in Bologna and Florence until 1855, then in Paris, dying at Ruelle, November 13, 1868.

THE BARBER OF SEVILLE

(Il Barbiere di Siviglia.) Comic Opera in Two Acts. Music by Rossini. Book by Sterbini, founded on a comedy by Beaumarchais. First produced at the Argentina Theatre, Rome, February 5, 1816.

SCENE: Seville.
TIME: The Seventeenth Century.

CAST

COUNT ALMAVIVA (Tenor).
FIGARO, *the barber of Seville* (Baritone).
DOCTOR BARTOLO, *a physician* (Basso).
BASILIO, *a music teacher* (Basso).

ROSINA, *a ward of Bartolo* (Soprano).
BERTHA, *a duenna* (Contralto).
FIORELLO, *the Count's servant* (Baritone).
AMBROSIO, *the doctor's servant.*
Musicians, Citizens, Guards, etc.

ARGUMENT

"The Barber of Seville" is a light opera of more than usual interest. It was written by Rossini at top speed in less than three weeks, but is the only one of his works which has persisted continuously in repertory. While it has not the grandeur of his "William Tell" it is a little masterpiece of its kind.

ACT I

Scene 1. A Street in Seville. Count Almaviva, who has fallen in love with Rosina, the ward of Dr. Bartolo, goes to sing a serenade beneath her balcony. While there Figaro the town barber, a droll, self-important fellow, comes along, and the Count prevails upon him to aid in this adventure. At this moment Rosina emerges upon the balcony and gives the Count to understand that his attentions are welcome, but that her guardian is a jealous tyrant who is trying to seize her property. When she disappears the barber suggests that the Count disguise himself as a drunken soldier and thus gain entrance into the house.

Scene 2. A Room in Bartolo's House. While Rosina is grumbling at her imprisonment and promising herself to lead her guardian a merry dance, Bartolo enters. He himself wishes to marry his ward, and invokes the aid of Basilio, the music-teacher. While the two men go to draw up a contract, Figaro enters and Rosina entrusts him with a letter to Lindoro (which she supposes to be the Count's name). The doctor returns and accuses her of writing letters. At this point the Count staggers in disguised as a drunken soldier. An amusing series of incidents follow among all the principals including the wily barber. An officer enters and arrests the Count for disorderly conduct, but on privately learning his true rank he releases him and arrests the doctor instead.

ACT II

Music Room in Bartolo's House. Count Almaviva returns to the doctor's home, this time disguised as a music-master, sent in place of Basilio who is supposed to be sick. Bartolo views him with suspicion and, to prevent his being alone with Rosina, orders Figaro to shave him (Bartolo) in the same room. Rosina enters and the strange combination proceeds amusingly. At this juncture Basilio appears, but is bribed to pretend that he is really ill. During the music lesson the two lovers arrange to elope at midnight, being aided by the tricks of the barber. But Bartolo finally suspects a plot and rushes out to complete the marriage contract in favor of himself. The others also hasten away, and a violent thunderstorm breaks. At its conclusion Basilio brings the notary with the marriage contract, but the Count and Figaro intercept them and have the document changed in the Count's favor. The two lovers are united and the wrath of Bartolo is appeased by a present of Rosina's coveted property.

SEMIRAMIDE

(*Sem-eer'-ah-meed*)

Tragic Opera in Two Acts. Music by Rossini. Book by Gaetano Rossi, based on Voltaire's tragedy, "Semiramis." First produced, February 3, 1823, at the Fenice Theatre, Venice.

SCENE: Babylon.
TIME: Antiquity.

CAST

SEMIRAMIDE, *Queen of Babylon* (Soprano).
ARSACES, *Commander of the Assyrian Army* (Contralto).
GHOST OF NINUS (Basso).
OROE, *Chief of the Magi* (Basso).
ASSUR, *a Prince* (Baritone).

AZEMA, *a Princess* (Soprano).
MITRANUS } *of the royal household* } (Baritone).
IDRENUS } } (Tenor).
Magi, Guards, Satraps, Slaves.

ARGUMENT

ACT I

Babylon. Queen Semiramide has put her consort, Ninus, out of the way, in order to aid the usurper Assur, who is also her lover. Meanwhile, her son Ninia, who has grown to man's estate, enters her service under the assumed name of Arsaces and speedily wins high rank. When he returns a victor from the wars, his mother, ignorant of his identity, falls in love with him and asks him to marry her. But Arsaces refuses because already in love with the Princess Azema.

ACT II

A Temple. During a gathering of the Babylonians in the temple, while Semiramide is announcing to her people her choice for their future King, the gates of Ninus' tomb suddenly open, and his ghost appears in their midst, asserting that Arsaces will be his successor to the throne, and commanding him to avenge his death upon the enemy who shall visit the tomb that night. In the meantime the Priest Oroe has revealed to Arsaces the true circumstances of his birth, whereupon he discloses his story to his mother. The repentant Queen declares that he shall be the successor to the crown, and warns him against Assur. At midnight Arsaces descends to the tomb of his father, and is followed by Assur, who has planned to murder him. Semiramide, fearful for the life of her son, follows Assur into the tomb, and Arsaces, who is lying in wait for him, hears the footsteps of his mother approaching, and thinking her to be Assur stabs her. She dies in his arms. Assur is seized, and Arsaces weds Azema, and is proclaimed King.

WILLIAM TELL

Romantic Opera in Three Acts. Music by Rossini. Book by Hippolyte Bis and Etienne Jouy, after the drama by Schiller. First produced at the Académie, Paris, August 3, 1829.

SCENE: Switzerland.
TIME: The Thirteenth Century.

CAST

GESSLER, *a tyrant* (Basso).
RUDOLF DE HARRAS, *his lieutenant* (Tenor).
WILLIAM TELL, *a patriot* (Baritone).
WALTER FÜRST, *a patriot* (Baritone).
MELCHTHAL, *a patriot* (Basso).
ARNOLD, *his son* (Tenor).
LEUTHOLD, *a patriot* (Tenor).
MATHILDE, *daughter of Gessler* (Soprano).
HEDWIG, *wife of Tell* (Mezzo-Soprano).
JEMMY, *son of Tell* (Soprano).
RUODI, *a fisherman* (Tenor).
Peasants, Huntsmen, Soldiers.

ARGUMENT

The opera of "William Tell" is written around the historical, or legendary, story of the Swiss patriot who successfully stirred up his countrymen in the cause of freedom. The musical setting, especially the overture, is markedly brilliant.

ACT I

The Shores of Lake Lucerne, in front of Tell's House. William Tell, his wife, and little son are making merry by the shores of Lucerne when their aged countryman, Melchthal, and his son, Arnold, come to greet them. Arnold is torn between two desires: He wishes to aid Tell and the patriots against the tyrant Gessler, but he is also in love with the latter's daughter, Mathilde, whose

life he has saved. Tell pleads with him to put his country first. Presently Leuthold, a villager, rushes in, imploring assistance. He has killed a soldier who tried to abduct his daughter, and he must flee across the lake to escape his enemies. The fisherman, Ruodi, does not dare venture in the face of an approaching storm, but Tell leaps into the boat with Leuthold and rows him across. The soldiers appear led by Rudolf and, in revenge, set fire to Tell's house and other cottages, and seize Melchthal as a hostage.

Act II

Scene 1. A Forest. The horns of a party of huntsmen sound through the wood, and are answered by a chorus of shepherds. Arnold meets Mathilde and declares his passion for her and learns that she also loves him. But Tell and Fürst enter at this moment to inform Arnold that the soldiers have slain his father. The young man bids his sweetheart a sorrowful farewell and casts in his lot with his country.

Scene 2. The Open Country. Following the call of Tell, Fürst, Arnold, and other patriots, the villagers and shepherds assemble from the various cantons. All take the oath of allegiance to Switzerland and prepare to battle against the tyrant's forces.

Act III

The Open Square at Altdorf. Gessler has erected a pole in the market-place at Altdorf and commanded that all shall bow before the cap, placed thereon, as a recognition of his authority. Tell refuses to do so and is seized by Rudolph. The tyrant has heard of Tell's skill with the cross-bow, and will release him only on condition that he give an exhibition of this skill by shooting an apple off of his son's head. Tell does so, but when questioned as to a second arrow which is in his possession, he states that it was intended for Gessler's heart, had the first arrow harmed the lad. For this bold speech Tell is still held prisoner, although Mathilde intercedes for him.

Scene 2. The Shore of Lake Lucerne. Hedwig, Tell's wife, grieves for her husband and child who are both in the hands of the soldiers. Mathilde enters bringing the boy, whom she has aided to escape. The father also soon appears, having made good his own escape. He lies in wait for Gessler and kills him with an arrow from his bow. The patriot army is victorious over the enemy, and Arnold enters at the head of the joyous patriots. All unite in thanksgiving and a prayer that Switzerland may continue to be free.

CAMILLE SAINT-SAËNS

A French composer born in Paris, October 9, 1835. He began his musical education at the age of two and a half years. At twelve he studied the organ under Benoist—an instrument on which he later specialized and attained world fame. At sixteen he wrote his first symphony. His first opera, "The Yellow Princess," was given in 1872; followed by "Samson and Delilah," in 1877; "Henry VIII," in 1883; "Ascanius," in 1890; "The Barbarians," in 1901; and "Dejanire," in 1911. Of these, "Samson and Delilah" is far and away his masterpiece. Saint-Saëns' fame as a composer rests upon this opera and his orchestral and church music. He died in Algiers, December 16, 1921.

SAMSON AND DELILAH

Dramatic Opera in Three Acts. Music by Camille Saint-Saëns. Book by Ferdinand Lemaire. First produced at Weimar, December 2, 1877.

SCENE: Gaza and Vicinity, in Palestine.
TIME: 1150 B.C.

CAST

SAMSON, *a prophet of Israel* (Tenor).
DELILAH, *a Philistine woman* (Mezzo-Soprano).
ABIMELECH, *a Philistine officer* (Basso).
HIGH PRIEST OF DAGON (Baritone).
A PHILISTINE MESSENGER (Tenor).
Hebrews, Philistines, Priests, Maidens, etc.

ARGUMENT

The Biblical story of Samson and Delilah is faithfully reproduced in this opera, which depicts in both text and music the dramatic scenes in the life of Israel's warrior-prophet whose power was wrested from him by a woman.

Act I

An Open Square in Gaza. The people of Israel have been overcome by their enemies the Philistines, and now pray for deliverance. Samson, their leader and a man of mighty deeds, advises them to be patient. During their devotions Abimelech, the satrap of Gaza, comes out of the temple and ridicules them and their God. Samson turns upon him, wrests the sword from his hand, and kills him with one blow. Other Philistine soldiers rush to their leader's aid, but Samson easily withstands them all. The High Priest urges them forward, but they answer that they cannot overcome Samson; he is invincible. Samson bids his people arm and avenge themselves. They sally forth and a messenger reports that they are everywhere victorious. As the strong man returns, maidens come forth from the temple, led by Delilah, a Philistine woman. She praises Samson and says that she can resist him no longer. They dance about him, and his eyes follow every motion of the seductive Delilah.

Act II

House of Delilah in the Valley of Sorak. Delilah, gorgeously attired, awaits the coming of Samson. He is tardy and she grows impatient. It was not thus when he was first in her power, but now he is seeking to break the shackles of love. While she waits, the High Priest enters. She must aid them to lay hold upon the warrior, he says; and he offers her wealth if she will deliver him into their hands. Delilah refuses the gold, replying that her hatred is enough. The High Priest departs and sets a secret guard about the house. After a time Samson appears but with reluctance and shame. His God commands him to break off this unholy alliance and lead Israel out of bondage. Delilah makes use of all her wiles to bring him again under her power, singing the bewitching song, "My heart ope's to thy voice." He again capitulates and she pleads with him to tell her the secret of his strength. He refuses. She leaves him and enters the house. He hesitates and then follows

her. The soldiers advance upon the house. She opens the window and calls to them triumphantly, while Samson is heard in a terrible cry, "Betrayed!"

Act III

Scene 1. The Prison of Gaza. Samson has been shorn of his long hair, the secret of his strength, his eyes have been put out, and he is here seen grinding away at a mill wheel. His captors mock at him, while from without come the voices of his countrymen filled with reproach. Presently he is seized and dragged forth to grace a triumphal procession.

Scene 2. Interior of the Temple of Dagon. Before an amphitheatre thronged with Philistines, the High Priest worships before their god, Dagon. Delilah assists him. Samson is sent for, to make sport for the people, and soon appears led by a child. A great shout arises at sight of the helpless man, and Delilah taunts him with his past weaknesses. The High Priest pours a libation to Dagon as being far mightier than the vaunted God of the Hebrews. Samson prays his God for forgiveness and asks that his strength may be given back, only for a moment, in order that he may serve Israel. Then grasping the two marble pillars, between which he stands, he bends forward with all his might. The pillars crash down and with them the temple roof, burying all beneath them.

FRIEDRICH SMETANA

A Bohemian composer recognized as the most famous exponent of this school, which is closely allied with the German. He was born in Leitomischl, March 2, 1824; and died in Prague, May 12, 1884. Of his numerous works, only one opera is now known to the American public, "Die Verkaufte Braut" (The Bartered Bride), first sung in the Czech language at Prague, in 1866, and revived in the German tongue, at Vienna, in 1893. Says one critic: "Poor Smetana. Nature had put on his brow the stamp of genius, but he never lived to see his glory. After grief and sorrow and direst need he died in a mad-house, and now posterity heaps laurels on his grave. 'The Bartered Bride' has been represented in Prague over three hundred times, and it begins to take possession of every noted stage in Europe."

THE BARTERED BRIDE

(Die Verkaufte Braut). A Light Opera in Three Acts. Music by Friedrich Smetana. Book by K. Sabina. First produced at Prague, May 30, 1866.

SCENE: A Bohemian Town.
TIME: The Present.

CAST

KRUSCHINA, *a peasant* (Baritone).
KATINKA, *his wife* (Soprano).
MARIA, *their daughter* (Soprano).
MICHA, *a landowner* (Basso).
AGNES, *his wife* (Contralto).
WENZEL, *their son* (Tenor).
HANS, *son of Micha by a former marriage* (Tenor).
KEZUL, *a marriage broker* (Basso).
SPRINGER, *a theatrical manager* (Tenor).
ESMERALDA, *a dancer.*
MUFF, *a comedian.*
Villagers, Players.

ARGUMENT

"The Bartered Bride" is a village idyll which depicts Bohemian customs and life with simplicity yet with dramatic force.

Act I

Village Square and Inn. A spring festival is being celebrated and all is joyous. Every heart is merry save only that of Maria, the daughter of Kruschina, a well-to-do peasant, for on this day a suitor chosen by her parents and unknown to her is to claim her hand. She loves Hans, who is poor and unknown. Her parents now enter with Kezul, the village marriage-broker, who has arranged the match with Wenzel, son of the rich farmer Micha. When they tell Maria of the match she objects, and Kezul learns that it is on account of Hans.

Act II

A Room at the Inn. To further the marriage, Wenzel, the awkward, stammering bride-groom-to-be, is brought face to face with Maria, but does not know who she is. She worms his secret from him and persuades him to look elsewhere for a sweetheart. Meanwhile, Kezul has been working upon Hans and finally prevails upon him to forego all claim upon Maria, "in favor of Micha's son," by bribing him with three hundred guilders. All present turn from him in disgust as he coolly signs away his prospective bride and pockets the money.

Act III

The Village Square. A traveling showman's troupe is performing. Wenzel especially is delighted with the performance, on account of a Spanish dancer, Esmeralda. The manager engages the lad to take the part of a dancing bear, and promises him the hand of Esmeralda. At this moment his parents approach with the marriage papers, but he refuses to sign them and runs away. Meanwhile, Maria is in tears over the action of her lover,

Hans, but will not make another choice. Hans now reappears upon the scene, still without showing any remorse. He repeats that she shall wed with "Micha's son," as the document reads, and finally discloses himself as the long-lost son of Micha by a former marriage. His stepmother is angry over the trick but is later appeased; the bride is reconciled to her "sale," and only Kezul retires crestfallen.

RICHARD STRAUSS

A modern German composer whose work has been hailed as indicating more promise of originality than any other of this school, since Wagner. Strauss was born in Munich, June 11, 1864, and studied there first under his father, a member of the Royal Opera Orchestra, and in other German schools, before taking up orchestral work. He began composing at so early an age—seeming to take to it naturally—that on the first performance of a work by him, he came out as a mere lad to receive the plaudits of the audience. Strauss is famed in Germany as the composer of many beautiful short pieces and orchestral numbers. His operas include: "Fire Famine" (1901); "Guntram" (1894); "Salome" (1905); "Elektra" (1909); "The Rose-Knight" (1911); and "Ariadne on Naxos." Of these, three have been produced in America.

SALOME

(*Sa-lo'-meh*)

Tragic Opera in One Act. Music by Richard Strauss. Book adapted from the romance by Oscar Wilde. First produced at Dresden, December 9, 1905.

SCENE: Tiberias. the Capital of Herod, in Galilee.
TIME: 30 A.D.

CAST

HEROD, *Tetrarch of Galilee* (Tenor).
HERODIAS, *his wife* (Mezzo-Soprano).
SALOME, *her daughter, and the King's step-daughter* (Soprano).
JOHN THE BAPTIST, *a prophet* (Baritone).
NARRABOTH, *a Syrian captain* (Tenor).
A PAGE (Contralto).
Jews, Courtiers, Soldiers, Priests, Servants.

ARGUMENT

"Salome" is a story of frank sensuality based upon Wilde's romance, itself a variant of the scriptural account of the death of John the Baptist.

The Palace of Herod. Salome, the beautiful but unprincipled step-daughter of King Herod, falls passionately in love with John the Baptist, the prophet of the wilderness. Because of his bold speech against Herod and Herodias, John has been cast into a deep dungeon. There the King holds him, not caring to take further action for fear of displeasing the Jews. Salome is filled with an unholy desire to kiss the prophet's lips and fondle his long uncut tresses. She persuades Narraboth, a captain who is in love with her, to bring the prisoner before her. When the captain finds that she loves only John, he kills himself; but Salome gives little heed to this in the joy of having the prophet in her clutches. John, however, rejects all her advances, bidding her repent. Filled with rage she has him cast again into the dungeon and bides her time.

The opportunity is soon offered when Herod holds a feast, at which Salome appears scantily clad and dances before the guests. The King is so pleased that he bids her name her own reward. She replies that she desires only the head of John the Baptist. The King objects; he is fearful of an uprising; he offers her, instead, his treasures or half his kingdom; but she is obdurate. In desperation the King gives the fatal signal. A dull blow is heard and a moment later the executioner appears with the gory head. Salome is wild with delight. She fondles the trophy as though it were alive, kissing the lips. In disgust and horror the King orders her to be put to death, and the soldiers crush her beneath their shields.

ELEKTRA

(*E-leck'-trah*)

Dramatic Opera in One Act. Music by Richard Strauss. Book by Hugo Von Hofmannthal. First produced in Dresden, January 25, 1909.

SCENE: Greece.
TIME: Antiquity.

CAST

QUEEN KLYTEMNESTRA, *widow of Agamemnon* (Mezzo-Soprano).
ÆGISTHUS, *her paramour* (Basso).
ORESTES, *the Queen's son* (Tenor).
ELEKTRA, *the Queen's daughter* (Soprano).
CHRYSOTHEMIS, *the Queen's daughter* (Soprano).
Messenger, Waiting Women, Soldiers, Courtiers.

ARGUMENT

In "Elektra," a modern continuation of an ancient Greek story, the death of King Agamemnon at the hands of the Queen and her paramour is avenged by the crazed daughter. The story is unpleasant but powerful, and lends itself to the unconventional musical treatment given by the composer. The action is confined to a single act, which takes place in an inner court of the royal palace at Mycene.

As servants tell of the strange behavior of the grief-crazed, revenge-driven Elektra, daughter of the murdered Agamemnon, she appears and tells of her plans of vengeance in which she shall be aided by Orestes, her brother. Chrysothemis, her sister, who is actuated by softer, more womanly feelings, now enters and urges Elektra to abate her hatred, lest harm come to them all, and warns her especially against their mother. The Queen appears at a lighted window, and as she and her wild daughter rail at each other, news is brought that Orestes is dead. Elektra, however, states that she alone will slay "the woman and her husband."

But the report as to Orestes proves false, as he presently returns to the court in disguise. At first Elektra does not know him, but when she recognizes him her joy is almost savage. The tragedy from this point rapidly reaches its consummation. Urged on by the implacable sister, Orestes enters the palace and slays both his mother and Ægisthus, while Elektra waits outside in a perfect frenzy of impatience. When she is assured that the bloody revenge is accomplished, she dances madly until she falls prone upon the ground. Chrysothemis runs to her, only to find her dead.

DER ROSENKAVALIER

(*Dair Ro-zen-cav-ah-leer'*)

(The Rose-Knight.) Comic Opera in Three Acts. Music by Richard Strauss. Book by Hugo von Hofmannthal. First produced at Dresden, January 26, 1911.

SCENE: Vienna.
TIME: The early years of the reign of Maria Theresa.

CAST

PRINCESS VON WERDENBERG (Soprano).
BARON OCHS OF LERCHENAU (Basso).
OCTAVIAN, *a young gentleman of noble family* (Mezzo-Soprano).
HERR VON FANINAL, *a rich merchant, newly ennobled* (High Baritone).
SOPHIA, *his daughter* (High Soprano).

Attendants, Servants, Orphans of Noble Family, Couriers, Musicians, Watchmen, Children, Various Personages of suspicious appearance.

ARGUMENT

"Der Rosenkavalier" has been described as "the greatest comic opera since 'Figaro.'" Though slight, the plot is amusing, if somewhat fantastic, and is strongly imbued throughout with wit.

Act I

Boudoir of the Princess. During her husband's absence the Princess von Werdenberg amuses herself by encouraging the devotion of Octavian, a young cavalier, seventeen years of age. An ardent love scene is interrupted by the entrance of the impecunious and disreputable old Baron Ochs. Octavian, having no time to escape, and thinking it to be the Princess's husband, hurriedly dons the clothes of her maid. The Baron is anxious to consult the Princess in regard to a proposed match with Sophia, the daughter of a recently ennobled merchant, but his story is much interrupted by his amorous attentions to the supposed maid, "Mariandel," whom he ogles violently. The Princess is urged to suggest a suitable messenger to bear to Sophia the Baron's *gage d'amour*, a silver rose. She names Octavian.

Act II

A Room in the House of Faninal. Faninal takes leave of Sophia and departs, promising to return with her noble bridegroom. Meanwhile Octavian enters with the silver rose. The inevitable happens—Octavian and Sophia fall madly in love with one another, and the beauty and elegance of the young cavalier only make Sophia the more disgusted with the disreputable old Baron, who is ceremoniously presented to her by her father. His coarse manners and attempted familiarities offend Sophia and enrage Octavian, who challenges the Baron to a duel and succeeds in wounding him slightly. A tremendous hubbub ensues. The Baron thinks himself in a dying condition, various people rush to minister to him, Sophia declares that nothing will induce her to marry the Baron, while Faninal insists that she shall do so. Sophia and Octavian concoct a plot, the object of which is to place Ochs under compromising circumstances. A letter is delivered to him purporting to come from "Mariandel," who has attracted him. An assignation is made.

Act III

A Private Room at an Inn. Octavian appears, dressed as "Mariandel," the maid. Various suspicious-looking persons are disposed about the room in hiding-places. Finally Baron Ochs appears to keep his appointment. His enjoyment, however, is marred, first by the resemblance of "Mariandel" to Octavian, the young cavalier who wounded him, then by the appearance of the various spies, of the landlord and waiters, of a woman who claims him as her husband, and four little children who hail him shrilly as "papa," of the Commissary of Police, of the enraged Faninal, and finally of the Princess. The Baron at last departs in the midst of a clamorous host presenting bills. The Princess gracefully gives Octavian his freedom and the young lovers are made happy.

IGOR STRAVINSKY

Igor F. Stravinsky is one of the most fertile of latter-day Russian composers. His songs, symphonies, and incidental music have made him widely popular. He was born in Petrograd, June 17, 1882. His ballet-burlesque, "Petrouchka," was produced in 1912. "Le Rossignol" was originally a ballet, as he excels in this type of composition.

LE ROSSIGNOL

"The Nightingale"—Fairy Opera in Three Acts by Igor Stravinsky and S. Mitousoff, after the fairy tale by Hans Christian Andersen. Originally composed as a ballet, 1909; rewritten as an opera and produced at Paris and Drury Lane, London, 1914.

SCENE: China.
TIME: Legendary.

CAST

THE NIGHTINGALE (Tenor).
THE KITCHEN-MAID (Soprano).
THE FISHERMAN (Tenor).
THE EMPEROR OF CHINA (Basso).
THE CHAMBERLAIN (Basso).
THE BONZE (Basso).
Japanese Ambassadors, Courtiers, Etc.

ARGUMENT

The authors of the libretto have followed closely the delightful fairy tale of Hans Christian Andersen, and have lost none of the whimsicality and tender charm of the original. Even the fact that there is an obvious moral to the little tale fails to detract from its beauty.

Act I

The Edge of a Forest by the Seashore at Night. A fisherman is singing, and soon the Nightingale's voice is heard. A little group of people appear—a deputation from the Chinese Court headed by the Kitchen-maid, the Chamberlain, the Bonze, and a few courtiers, has come to seek the Nightingale in the hope that his singing may cheer the Emperor in his sadness. The Nightingale agrees to return with them to the Court, though he says his song sounds better in the quiet forest.

Act II

Entr'acte. The stage is veiled by tulle curtains. The populace beg of the Kitchen-maid, now promoted to Chief Court Cook, a description of the wonderful bird, and are disappointed to learn that he is quite insignificant in appearance.

[*The tulle curtains slowly rise and disclose the fantastic porcelain palace of the Chinese Emperor.*]

At a sign from the Emperor the Nightingale sings. The beautiful song so touches the Emperor that he offers the bird any favor that he may desire, but the Nightingale declares that the tears in the Emperor's eyes are sufficient reward. At this moment Japanese ambassadors enter, bringing to the Emperor of China an artificial nightingale from the Emperor of Japan. The mechanical bird is made to sing, and during its song the real Nightingale flies away. His absence is perceived by the Emperor with annoyance, and a decree of banishment is pronounced, while the artificial nightingale is given a place by the Imperial bedside.

Act III

The Imperial Sleeping-chamber in the Chinese Palace—Moonlight. The sick Emperor lies upon his bed, and at one end of it sits Death, crowned with the imperial crown and holding the imperial sword and standard in his hands. The spirits of his past deeds

speak to the Emperor, who calls for music to drown their cries. His summons is answered by the voice of the Nightingale, who has stolen back from exile and sings to him from the garden. When he ceases Death asks for another song. The Nightingale demands the crown of the Emperor as the price for singing, then the sword and standard. During the last words of the Nightingale's song, Death silently disappears. The Emperor begs the Nightingale to remain at Court, but the bird refuses this, promising instead to return and sing every night. The courtiers enter in solemn procession, thinking to find their Emperor dead, and see him standing in full imperial regalia in the middle of the room. . . . In the distance the fisherman's song is heard.

ARTHUR SEYMOUR SULLIVAN

The light operas of Sullivan written in collaboration with William S. Gilbert, equally famed as a librettist, have become classic examples of their type and are perennially popular. Arthur Sullivan was born in London, May 13, 1842; was a member of a boy choir and at the age of thirteen published his first composition. The following year he won a scholarship at the Royal Academy of Music. He was a prolific composer of songs, oratorios, and incidental music, and in 1867 began the famous partnership with Gilbert which resulted in a long series of light operas, including "Cox and Box," "The Sorcerer," "H.M.S. Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "The Mikado," "Ruddygore," "The Yeomen of the Guard," "The Gondoliers," and others. Sullivan wrote only one grand opera, "Ivanhoe," based upon Scott's novel and for which Gilbert was not librettist, but it was not successful. Sullivan was knighted in 1883. He died in London, November 21, 1900.

H.M.S. PINAFORE

Or, "The Lass That Loved a Sailor." Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by W. S. Gilbert. First produced at the Opera Comique, London, May 28, 1878, and in New York, January 15, 1879.

SCENE: On board the warship "Pinafore," off Portsmouth.

TIME: Contemporary.

CAST

THE RIGHT HONORABLE SIR JOSEPH PORTER, *Admiral of the Fleet* (Baritone).

CAPTAIN CORCORAN, *of the "Pinafore"* (Baritone).

RALPH RACKSTRAW, *Able seaman* (Tenor).
DICK DEADEYE, *Able seanian* (Basso).
BOB BECKET, *Carpenter's mate.*
BILL BOBSTAY, *Boatswain's mate.*
TOM TUCKER, *Midshipman.*
SERGEANT OF MARINES.
JOSEPHINE, *the Captain's daughter* (Soprano).
HEBE, *Sir Joseph's first cousin* (Contralto).
LITTLE BUTTERCUP, *a Portsmouth bumboat woman* (Contralto).
Sir Joseph's sisters, his cousins, his aunts, sailors, marines, etc.

ARGUMENT

"Her Majesty's Ship Pinafore" is a good-natured satire on English political and marine affairs. Although its first reception in London was so cool that the producers considered taking it off the boards, it has since proved one of the most popular and oft-repeated of the Gilbert-Sullivan operas.

ACT I

Quarter-deck of the "Pinafore." Portsmouth is seen in the distance. As the sailors work busily to keep their ship up to her reputation of the "dandiest thing afloat," a bumboat woman comes aboard—Little Buttercup. The sailors crowd around her to see her wares and to jest with the "rosy, round-cheeked lass." All the sailors seem to be in high spirits except Ralph Rackstraw, who has conceived a hopeless passion for Josephine, the Captain's daughter. The Captain himself, who presently appears, is likewise downhearted, as Josephine is cool toward another suitor—no less personage than Sir Joseph Porter, the Admiral. Josephine tells her father that her heart is already bestowed upon another, but that she will carry her secret to her grave.

Sir Joseph now pays an official visit to the ship, accompanied by a retinue of adoring female relatives,

This pompous official seizes the opportunity to sue again for the hand of Josephine, and is amazed when she rejects him. But she is not left long in peace. The lovelorn Ralph blurts out his own love for her. She repulses him proudly and calls him an "audacious tar." He thereupon declares that as there is nothing more to live for, he will shoot himself. At this threat and the sight of a perfectly good pistol, Josephine weakens and confesses her own love for him. The lovers plan to elope that very night—aided and abetted by the sympathetic crew, with the solitary exception of Dick Deadeye, a misanthrope, who plans to tell on them to the Captain.

Act II

Same as before. Night. While Captain Corcoran and Little Buttercup are holding a conversation by turns sentimental and philosophical, Sir Joseph comes on deck to say that he is disappointed with the way that Josephine has acted. The Captain replies that she is probably dazzled by her suitor's exalted rank, and that he must advise her that "love levels all ranks." Josephine is glad to hear this, but for a very different reason. Her last scruples regarding Ralph the common seaman have been laid to rest. It is at this juncture that Dick tells of the plot to elope. The Captain conceals himself and catches the conspirators red-handed. Ralph then manfully confesses his love. The Captain swears, and the Admiral rages. Ralph is ordered to the ship's dungeon. But now fate intervenes in the person of Little Buttercup, who reveals a secret of some years before. She says that when both the Captain and Ralph were infants she was their nurse, and she "mixed those children up" so that they are each now occupying the other's place. The Admiral thereupon turns over the command of the ship to Ralph, and orders the erstwhile Captain into the uniform of a common sailor. As he, the Admiral, could not now consider marriage with one so low-born as Josephine, he bestows her hand upon the happy Ralph;

while Corcoran, the sailor, is content to unite with Little Buttercup.

THE PIRATES OF PENZANCE

Or, "The Slave of Duty." Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by W. S. Gilbert. First produced in Fifth Avenue Theatre, New York, December 31, 1879, and in London at the Opera Comique, April 3, 1880.

SCENE: The Coast and Interior of England.
TIME: The Present.

CAST

RICHARD, *a Pirate Chief* (Basso).
SAMUEL, *his Lieutenant* (Tenor).
FREDERIC, *a Pirate apprentice* (Tenor).
MAJOR-GENERAL STANLEY, *of the British Army* (Basso).
EDWARD, *a Sergeant of Police.*
MABEL, *youngest daughter of Stanley* (Soprano).
KATE, EDITH, ISABEL } *daughters of Stanley*
RUTH, *a piratical "maid-of-all-work"* (Contralto)
Pirates, policemen, citizens, and others.

ARGUMENT

"The Pirates of Penzance" has no motif. It is merely light and tuneful nonsense, but its rollicking airs and delightful drollery have made it a permanent favorite on the light opera stage.

ACT I

A Rocky Seashore on the Coast of Cornwall. The pirates are on the point of celebrating the fact that Frederic, their apprentice, is now of age and can be-

come a full-fledged pirate like themselves. They are disappointed, therefore, when Frederic informs them that he cannot join their band, because of an error. His father had intended him to become a pilot, but through a mistake of his nurse, Ruth, he had been indentured to the pirates. Ruth corroborates this, and Frederic further says that as it would be his duty to destroy the pirates, he is an object of sympathy. All weep at his avowal, and it is shown that these pirates of Penzance are really very gentle-hearted, never molesting bands weaker than themselves, and always respecting orphans as "they are orphans themselves." On the eve of his departure, Ruth proposes to him and he accepts her conditionally, pleading his inexperience with women. But his eyes are soon opened, as the daughters of General Stanley come on the scene and he compares them with his middle-aged sweetheart. He speedily falls in love with Mabel, the youngest. The other pirates are also smitten with the maidens and propose to marry them "against their will." But the General, who now arrives in search of them, induces their captors to relent. He tells them that he also is an orphan, and the Chief thereupon informs him that their pirate rule protects him. He is suffered to depart with his daughters.

Act II

A Ruined Chapel on the General's Estate. The General is discovered bemoaning the fact that he deceived the pirates by telling them that he is an orphan. Frederic now enters and bids Mabel farewell, as he is about to lead an expedition against the freebooters. Before he starts, however, the Chief and Ruth visit him and show him his papers of indenture. These state that his birthday falls upon February twenty-nine, and so they insist that he is not twenty-one, but in point of birthdays is only five; therefore he still belongs to their band. His strong sense of duty thereupon leads him to cast his lot again with the pirates. And this same sense of duty impels him to reveal the fact that the General has deceived them; he is no orphan at all.

They are so enraged at the General's duplicity that they decree his death. They come by night to seize him, but have an encounter with the police. The latter are at first overcome, but when the sergeant bids the pirates yield in the name of the Queen, they do so. Then it is discovered that each and all of the pirates are really noblemen, and the policemen in turn set them free. The General bestows his daughters upon the pirates, and with Mabel and Frederic leading, a wholesale wedding is arranged for the following morning.

IOLANTHE

Or, "The Peer and the Peri." Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by W. S. Gilbert. First produced at the Savoy Theatre, London, November 25, 1882.

SCENE: Arcady and London.
TIME: The Present.

CAST

STREPHON, *a shepherd, half mortal, half fairy* (Tenor).
THE EARL OF MOUNT ARARAT, *a Peer* (Tenor).
THE EARL OF TOLLOLLER, *a Peer* (Baritone).
THE LORD CHANCELLOR (Basso).
PHYLLIS, *the Ward of the Lord Chancellor* (Soprano).
PRIVATE WILLIS, *of the Guard* (Basso).
THE TRAIN-BEARER.

Fairies:

THE FAIRY QUEEN (Soprano).
IOLANTHE (Contralto).
CELIA.
LEILA.
FLETA.

Chorus of Peers and of Fairies.

ARGUMENT

"Iolanthe" is a clever intermingling of politics with the world of make-believe—a theme which Gilbert, the librettist, particularly affected. It is possibly the most charming of all the Gilbert and Sullivan themes.

Act I

An Arcadian Landscape. Iolanthe, one of the Fairies, has disobeyed their laws. She has married a mortal. For this sin she has been banished from Fairyland, and at the time our story opens she is doing penance at the bottom of a river, where she has been for the past twenty-five years. The other Fairies plead for her, and the Queen consents to recall her. She rises from her retreat and confesses that she has a son, a young shepherd of twenty-four, Strephon by name, who is now presented to the Fairies. He tells them that he is in love with Phyllis, a "ward in Chancery," and the Fairies promise to help him. A tryst between him and Phyllis is interrupted by a group of Peers who are each and every one in love with the fair ward. Even the Lord Chancellor pleads guilty to the tender passion and orders Strephon away. Iolanthe comes in to help her son, and Phyllis, finding him with the beautiful Fairy who looks younger than him, believes him faithless. Other Fairies enter to give their aid in the tangle, followed by the company of Peers. The Act ends with an ensemble of Fairies and mortals.

Act II

Palace Yard, Westminster. By the Fairies' aid Strephon has been elected to Parliament, and is meeting with great success there—much to the disgust of the Peers. Meanwhile Phyllis has thrown him overboard and is engaged to two of the noblemen, but cannot decide which of them to marry. These two, Ararat and Tolloller, wrangle with each other and the Chancellor for her hand. Strephon again meets her by accident and reveals to her the secret of his birth—that he is half-fairy and it was

his mother she had seen. Phyllis finally believes him, and their next problem is to get the consent of her guardian, the Chancellor. This proves difficult as he wants her himself. Iolanthe interposes and braves the Fairy death penalty by revealing herself to the Chancellor, who had been her husband of twenty-five years ago. He is overjoyed to see her again, and consents to Strephon's suit, but at this moment the Fairy Queen enters and sternly bids Iolanthe prepare for death. The sentence is stayed in an unexpected manner by the entrance of the other Fairies who confess that they, too, have yielded to the blandishments of mortals and have accepted the Peers. The Queen in resignation to the inevitable bestows her own hand upon Private Willis, a guardsman, whom she has already admired.

THE MIKADO

(*The Mi-kah'-do*)

Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by William S. Gilbert. First produced at the Savoy Theatre, London, March 14, 1885.

SCENE: "Titipu," Japan.
TIME: The Middle Ages.

CAST

THE MIKADO OF JAPAN (Basso).
NANKI-POO, *his son "a wandering minstrel"* (Tenor).
KO-KO, *the Lord High Executioner* (Baritone).
POOH-BAH, *Lord High everything else* (Baritone).
YUM-YUM, *Ko-Ko's ward, "from school"* (Soprano).
PEEP-BO } *her friends, the other* { Soprano.
PITTI-SING } *little maids from school* { Mezzo-Soprano.
KATISHA, *a lady at court* (Contralto).
PISH-TUSH, *a courtier* (Basso).
Courtiers, Citizens, Servants.

ARGUMENT

"The Mikado" may be called a sprightly travesty upon Japan, which yet contains little beyond its costuming to identify it with that country. The music does not pretend to be Oriental, but is pleasingly English. This has remained the most popular of the Gilbert and Sullivan operas.

Act I

A Street in Titipu. Nanki-Poo, the son of the Mikado, runs away from the court rather than marry Katisha, an elderly lady. As a traveling minstrel he goes from town to town, none knowing his true rank. In Titipu he sees and falls in love with Yum-Yum, the ward of Ko-Ko, who with her two young friends is just home from school. Yum-Yum reciprocates the passion, to the disgust of Ko-Ko, who has planned to marry his ward himself, and thus secure her property. At this juncture, Pooh-Bah arrives. He is the purveyor of state secrets and holds every office except that of Lord High Executioner, the office of Ko-Ko. The latter is by trade a tailor and is naturally a craven-hearted fellow, who dislikes to shed blood. Hence there hasn't been an execution since he has been in office—a displeasing state of affairs to the Mikado, who sends word that unless some body is beheaded within the next month, Ko-Ko will be deposed. In this dilemma Nanki-Poo comes forward and says that if he is allowed to marry Yum-Yum and live with her a month, they may execute him. This plan is agreed upon.

Act II

Home of Yum-Yum. Preparations are actively going forward for the wedding of Yum-Yum and Nanki-Poo, but the ardor of the lovers is cooled by Ko-Ko, who announces that he has discovered an old law saying that when a married man is beheaded his wife must be buried alive. In order to save his bride, Nanki-Poo magnanimously offers to stab himself neatly and with despatch. But this will not serve Ko-Ko's purpose, so in his di-

lemma, he makes up a false statement as to the execution. At this juncture the Mikado arrives and listens with gusto to a full account of the victim's last agonies until he discovers that it is his own son they are talking about. Then he decrees that the Lord High Executioner shall be put into boiling oil, or suffer some other lingering death, for his blunder. Nanki-Poo is therefore brought to life to save all concerned, and Ko-Ko's worst punishment is to be compelled to marry Katisha.

THE YEOMEN OF THE GUARD

Or, "The Merryman and His Maid." Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by W. S. Gilbert. First produced at the Savoy Theatre, London, October 3, 1888, and in New York, October 3, 1889.

SCENE: The Tower of London.
TIME: Sixteenth Century.

CAST

SIR RICHARD CHOLMONDELEY, *Lieutenant of the Tower* (Basso).
COLONEL FAIRFAX, *a prisoner* (Tenor).
SERGEANT MERYLL, *of the Yeomen of the Guard* (Baritone).
PHOEBE MERYLL, *his daughter* (Contralto).
LEONARD MERYLL, *his son* (Tenor).
JACK POINT, *a strolling jester* (Baritone).
WILFRED SHADBOLT, *Head Jailer and Assistant Tormentor* (Basso).
ELSIE MAYNARD, *a strolling player* (Soprano).
DAME CARRUTHERS, *Housekeeper to the Tower* (Contralto).
KATE, *her niece* (Soprano).
FIRST AND SECOND YEOMEN.
FIRST AND SECOND CITIZEN.
THE HEADSMAN.
Yeomen of the Guard, Citizens, etc.

ARGUMENT

In "The Yeomen of the Guard" the grim Tower of London is forced to contribute its quota of amusement, some of which takes place around the headsman's block.

Act I

Tower Green. Colonel Fairfax, a gallant soldier, is a prisoner of the Tower under sentence of death on the charge of sorcery, due to his delving in alchemy. Sergeant Meryll and others of the Guard are in sympathy with him and look hourly for his reprieve, which does not come. The sergeant's son, Leonard, arrives and connives with him to aid in the escape of Fairfax. Leonard hides and the prisoner is given a uniform like his and his beard is shaved off, after which Fairfax is palmed off as the returned yeoman. However, before this is accomplished, Fairfax is hastily married to Elsie, a strolling player. It is strictly a marriage of convenience, as Elsie is paid a hundred crowns and is assured that within an hour she will be a widow. The Colonel, on his part, contracts the hasty alliance in order to circumvent a rascally kinsman who has committed him to the Tower that his estate may be confiscated. While the ceremony is being performed, Phoebe, the Sergeant's daughter, purloins the dungeon keys from Wilfred, her ardent admirer, and soon after the prisoner escapes in his disguise of a yeoman. Phoebe, who is something of a flirt, ardently kisses her supposed brother, while Elsie swoons at the realization that she is married to a man she doesn't know, and who is still very much alive.

Act II

The Same—Moonlight. Two days have elapsed and no trace is found of the missing prisoner; Fairfax in his disguise of a yeoman hunting as industriously as the next one. Elsie mopes about, and Fairfax falls in love with her and decides to woo incognito his own bride. He is succeeding when another absurd plot is hatched. Jack

Point, a strolling player who has long been in love with Elsie, contrives with Wilfred to make her a "widow." An arquebus is fired in the distance, and Wilfred comes in announcing that he has shot the prisoner while escaping, and the body sank. Jack corroborates this canard. Their plot is hoist by its own petard. Elsie, now thinking herself a widow indeed, readily accepts the hand of Fairfax. A reprieve for him is received and he throws off his disguise and reveals his identity. Phoebe has to content herself with Wilfred, and Jack is left out in the cold.

THE GONDOLIERS

Or, "The King of Barataria." Comic Opera in Two Acts. Music by Arthur S. Sullivan. Book by W. S. Gilbert. First produced at the Savoy Theatre, London, December 7, 1889.

SCENE: Venice and an Island Kingdom.
TIME: 1750.

CAST

THE DUKE OF PLAZA-TORO, *a Grandee of Spain* (Baritone).
THE DUCHESS OF PLAZA-TORO, *his wife* (Contralto).
CASILDA, *their daughter* (Soprano).
LUIZ, *their attendant* (Tenor).
DON ALHAMBRA DEL BOLERO, *the Grand Inquisitor* (Basso).
INEZ, *the King's foster mother* (Contralto).

Venetian Gondoliers:

MARCO PALMIERI (Tenor).
GIUSEPPE PALMIERI (Baritone).
ANTONIO.
FRANCESCO.
GIORGIO.
ANNIBALE.
OTTAVIO.

Contadine:

GIANETTA (Soprano).
TESSA (Contralto).
FIAMETTA.
VITTORIA.
GIULIA.

Gondoliers, Contadine, Men-at-Arms, Heralds, etc.

ARGUMENT

"The Gondoliers" makes use of the familiar comic opera situation of a mix-up of identities in childhood, to weave a droll series of resulting contretemps.

ACT I

The Piazzetta, Venice. While a group of contadine, or flower girls, make merry, a band of gay young gondoliers appear on the scene. Marco and Giuseppe, two brothers, tell the laughing girls that they seek brides but find it impossible to choose when all are so fair. A game of blindman's buff is engaged in and two girls—Gianetta and Tessa—are captured by the brothers, and agree to wed with them in true comic opera style. Now enter the Spanish Duke of Plaza-Toro, his wife, daughter, and "suite" consisting of Luiz, the young drummer. The Duke is too impoverished to have a larger ménage. However, he builds his hopes upon a speedy union between Casilda and the wealthy but mysterious King of Barataria, to whom she was wedded in infancy. Their quest is now to find this missing King. But Luiz, the attendant, is unhappy because he has aspired to her hand.

The Grand Inquisitor states that the King cannot be found as, in childhood, he was brought to Venice and is now a gondolier; but which of two young men he cannot decide. It is either Marco or Giuseppe, and they are accordingly bidden to proceed to the island realm of Barataria to settle the question. They reluctantly agree as they have just been married.

Act II

Pavilion in the Court of Barataria. The curtain rises with Marco and Giuseppe reigning jointly in a free-and-easy style and giving general satisfaction. But still the problem of identity is not settled. They are agreeably surprised by the entrance of their two brides of three months, who with other contadine have braved the deep to follow them. Their felicity is interrupted by the appearance of the Inquisitor, who announces that Casilda has also come to the island and is prepared to marry formally the one who is found to be king. With both prospective kings already married this presents difficulties. The Duke, Duchess, and Casilda enter, and while all are trying to solve this more and more vexatious problem, a *dea ex machina* appears in the person of Inez, a former nurse of the baby king. She identifies Luiz—and not one of the gondoliers—as the rightful claimant, which happy solution suits everybody including Luiz and Casilda.

IVANHOE

Romantic Opera in Four Acts. Music by Arthur S. Sullivan. Book by Julian Sturgis, after Scott's novel of the same name. First produced in London, 1891.

Scene: England.
Time: The Twelfth Century.

CAST

Richard Coeur de Lion, *King of England* (Basso).
Prince John, *his brother* (Baritone).
Cedric, *a noble Saxon* (Baritone).
Wilfred of Ivanhoe, *his son* (Tenor).
De Bois Gilbert, *Commander of the Templars* (Basso)
Locksley, *chief of the outlaws* (Baritone).
Isaac of York, *a Jew* (Basso).
Rebecca, *his daughter* (Contralto),
Rowena, *ward of Cedric* (Soprano).

De Bracy, a knight; Friar Tuck; Ulrica, an insane girl; Wamba, a fool; Oswald, a chamberlain; knights, men-at-arms, ladies-in-waiting, servants, etc.

ARGUMENT

The theme of this opera closely follows Scott's "Ivanhoe," and the reader is accordingly referred to that story for full details. The opera is further interesting as being the sole invasion on the part of the composer into the field of Grand Opera, and without the aid of his co-partner in his more famous lighter works, Gilbert.

"Ivanhoe" is divided into four acts. Act I introduces us to the principals in Cedric's castle. Then comes a change of scene to Rowena's apartment, and a third scene brings us to the brilliant tourney in the lists of Ashby, where Bois Gilbert is unhorsed by Ivanhoe. Act II has three scenes—first, a hermitage, where King Richard meets Friar Tuck and Locksley (Robin Hood); second, a parley before Cedric's castle and, third, the castle turret culminating in Rebecca's spirited defiance of the Templar. Act III reveals Ivanhoe on a bed of sickness, nursed by Rebecca, and ends in the burning of the castle. The Templar abducts Rebecca, and King Richard rescues Ivanhoe. Act IV in two scenes brings the story to its culmination. Cedric forgives Ivanhoe and allows him to marry Rowena; Rebecca is rescued by Ivanhoe who slays Bois Gilbert in the lists. The King, who has taken part in all the preceding action incognito, as the Black Knight, reveals his identity, and breaks the power of the haughty Norman Templars.

DEEMS TAYLOR

(Joseph) Deems Taylor is an American composer, who was born in New York, December 22, 1885. He graduated from New York University in 1906, and thereafter studied music under Oscar Coon. He also engaged in literary work, serving on the editorial staff of various publications. He composed "The Echo," a musical comedy, in 1910, and was awarded a prize for his symphonic-poem, "The Siren Song." These were followed by cantatas, orchestral pieces, and other compositions. His grand opera, "The King's Henchman" (1927), won immediate success upon the Metropolitan stage and was taken out on tour by other companies.

THE KING'S HENCHMAN

Lyric Drama in Three Acts. Music by Deems Taylor. Book by Edna St. Vincent Millay. First produced at the Metropolitan Opera House, New York, February 17, 1927.

SCENE: England.
TIME: Tenth Century.

CAST

EADGAR, *King of England* (Basso).
DUNSTAN, *Archbishop of Canterbury* (Baritone).
ÆTHELWOLD, *Earl of East Anglia* (Tenor).
ORDGAR, *Thane of Devon* (Baritone).
MACCUS, *servant to Æthelwold* (Baritone).
THORED, *Master-of-the-Household to Ordgar.*
HWITA, *cup-bearer to the King.*
ÆLFRIDA, *daughter of Ordgar* (Soprano).
ASE, *servant to* ÆLFRIDA (Contralto).

Lords at Eadgar's Court:

GUNNER	OSLAC
CYNRIC	INGILD
WULFRED	BRAND

Ladies at Eadgar's Court:

HILDEBURH	LEOFSYDU
OSTHARU	MERWYNNA
GODGYFU	

Other Lords and Ladies, Retainers, Villagers, Fishermen, Attendants, etc.

ARGUMENT

Although of American composition, "The King's Henchman" takes for its theme a love story of old England of the Tenth Century. It reveals the struggle between love and duty, as in "Tristan and Isolde."

ACT I

Hall of King Eadgar at Winchester. Eadgar, King of England, is a widower desirous of marrying again. He has heard reports concerning the beauty of Ælfrida, daughter of Ordgar, and wishing to satisfy himself as to the truth of these rumors before asking her hand, he commissions Æthelwold, his henchman, to go in his stead. Æthelwold, who is the foster-brother of the King and his close friend, is reluctant to take this mission, as he is a soldier and unversed in the ways of women. He may not know whether the maiden is fair, and he may not say the right thing. However, his regard for the King overcomes his timidity, and he consents to set forth. He and the King pledge a parting cup, according to old Saxon custom, and he rides forth at dawn followed by his trusty squire, Maccus.

ACT II

A Forest in Devonshire. After an arduous journey of a month the two horsemen near their destination on Hallowe'en. The fog, however, is so thick that they

do not know where they are. Tired out, Æthelwold lies down on the ground to sleep, while Maccus goes farther to seek a path. After an interval Ælfrida enters with her maid, Ase. She is obeying an old custom of Hallowe'en, in which a maiden by weaving certain spells may obtain a vision of the man she is to marry. During her song of invocation the fog lifts and she sees the young nobleman lying asleep on the mossy ground. She believes him to be a spirit, but is so enraptured by his comeliness that she kisses him. Even in his slumber he is conscious of her kiss, and as he awakens he in turn thinks her a sprite who has cast her spell upon him. Only in this way can he explain the emotion which seizes him when he beholds her face. They swiftly realize that they are mutually in love, and embrace each other ardently. Their moment of joy is interrupted by the voice of Ase, calling "Ælfrida!", and Æthelwold realizes for the first time that this lady of his dreams is none other than the one whom he was to claim for the King. As she hurries away to speak with Ase, he sinks to the earth, overcome with grief and despair. Maccus enters and he tells his servant that they must return at once to the King before his courage fails him. They start off, but the voice of Ælfrida is heard calling him. He turns back in spite of Maccus and tells the squire to return to Eadgar and tell him that Æthelwold has seen Ælfrida and found her not comely enough for the King; and that he, Æthelwold, will wed with her. He asks the King's blessing upon this union.

Act III

Ordgar's House on the Coast of Devonshire. It is Spring. Æthelwold and Ælfrida have been married for several months and are happy in each other's love, but he is constantly tormented by the thought of his treachery to his King. On her part, Ælfrida, while still outwardly in love with her husband, is discontented. She had thought that upon her marriage she could leave her father's house and go to Court, or at least see the world. At last her husband consents to take her to Flanders, much to her delight. As they make ready for the journey, Maccus

enters with the tidings that Eadgar himself has come to pay Ordgar and him a visit. In consternation Æthelwold tells Ælfrida for the first time of his subterfuge—and how she had been intended for the King's mate. He ends by beseeching her to stain her face with walnut juice, to hide her beauty from the King's eyes. Womanlike she bewails her fate, but agrees to do as he bids. Ordgar, her father, however, wishes her to look her best. While she retires, the two men go out to meet the King, who enters amid the acclaim of the villagers. Eadgar is unaware of his henchman's faithlessness, and is making him a friendly visit. He also naturally wishes to pay his respects to the bride. As he is escorted by Æthelwold toward Ælfrida's apartments, the door suddenly opens and she appears clad in her finest and radiantly beautiful. Her vanity has got the better of her husband's caution. After the first amazed glance, the King senses his friend's treachery and sadly reproaches him. Æthelwold draws his dagger and as he realizes that he has lost his King's confidence and his wife's love, he stabs himself. Eadgar makes no move to stop him, but bends down over his dead henchman in sorrow. He rebukes Ælfrida for her unworthy tears and bids his men bury the body with all the honors due to a famous soldier.

CHARLES AMBROISE THOMAS

A French composer, born in Metz, August 5, 1811. He entered the Paris Conservatory in 1828, winning three prizes there in successive years—for piano playing, harmony, and musical composition, the last being the Grand Prix. Before he had reached the age of twenty-six he had written pieces for the piano, violin, orchestra, and a cantata. His first successful opera was "The Double Ladder" (1837), followed during the course of a long life by many other operas and cantatas, the best known operas being "Mina" (1843); "Betty" (1846); "A Midsummer Night's Dream" (1850); "The Carnival of Venice" (1853); "Mignon" (1866); "Hamlet" (1868); and "Francesca da Rimini" (1882). In 1871 he became Director of the Conservatory. He died in Paris, February 12, 1896.

MIGNON

(*Meen-yohn*)

Romantic Opera in Three Acts. Music by Charles Ambroise Thomas. Book by Barbier and Carré, after Goethe's "Wilhelm Meister." First produced at the Opera Comique, Paris, November 17, 1866.

SCENE: Germany and Italy.
TIME: The Eighteenth Century.

CAST

WILHELM MEISTER, *a German student* (Tenor).
BARON FRIEDRICH (Tenor).
LAERTES, *a strolling actor* (Baritone).
PHILINA, *an actress* (Soprano).
LOTHARIO, *an aged minstrel* (Basso).
GIARNO, *leader of the gypsies* (Basso).
MIGNON, *a girl of the gypsies* (Mezzo-Soprano).
Gypsies, Peasants, Servants, etc.

ARGUMENT

The story of a girl captured by the gypsies and found to be the long-lost daughter of a nobleman is not new to opera, but the present story, based upon Goethe's "Wilhelm Meister," is one of the most pleasing.

Act I

Courtyard of an Inn, Germany. While the strolling actors, Laertes and Philina, are resting in the courtyard of a wayside tavern, a band of gypsies also stop there. They are footsore and weary from a long journey, but despite this fact the leader, Giarno, orders Mignon, a young girl, to dance for the amusement of other tavern guests. She refuses from weariness and ill-treatment, and Giarno rushes forward to beat her. An old harper tries to protect her, and would himself have been beaten, but is shielded by a young German student, Wilhelm Meister. Mignon is dressed as a boy, and Wilhelm, ignorant of her identity, takes her with him as a page. Meanwhile, Wilhelm has become infatuated with Philina, although Laertes warns him that she is fickle. His rival is the Baron Friedrich, whose uncle has invited the players to visit his castle; and much against the Baron's will, his rival and Mignon go with them.

Act II

An Apartment in Friedrich's Castle. Mignon falls in love with Wilhelm, but he is ignorant of this affection on the part of his "page," although the sly Philina twits him with it. Mignon is so distressed over her false situation that she is on the point of throwing herself into a lake, when the notes of Lothario's harp soothe her. She goes to the old minstrel for counsel, and in her agitation calls down vengeance upon the castle and its occupants. In the meantime the players have given a successful performance and emerge upon the terrace. A festival is given upon the lawn. Philina misses the flowers which have been bestowed upon her at the play,

and sends Mignon within to fetch them. Before the girl can return, flames burst from the windows. The aged Lothario has interpreted Mignon's curse too literally and set fire to the castle. Wilhelm rushes into the building and at great peril rescues Mignon, whom he carries forth unconscious in his arms.

Act III

A Castle in Italy. Lothario takes Mignon, who seems ill in body and mind, to Italy. They are followed by Wilhelm, who has discovered her love for him and reciprocates it, after casting off his passion for the fickle Philina. In Italy the mystery of Mignon's birth is cleared. She is the daughter of Lothario, whose real title is the Marquis of Cipriani. Ever since his daughter had been stolen by the gypsies he has wandered in search of her, and now proves her identity. He bestows her hand with his blessing upon Wilhelm.

HAMLET

Grand Opera in Five Acts. Music by Thomas. Book by Michel Carré and Jules Barbier, after the play by Shakespeare. First produced at the Grand Opera, Paris, March 9, 1868.

Scene: Denmark.
Time: Antiquity.

CAST

Hamlet, *Prince of Denmark* (Baritone).
Claudius, *King of Denmark* (Basso).
Laertes, *son of Polonius* (Tenor).
Polonius, *a courtier* (Basso).
Gertrude, *Queen of Denmark* (Mezzo-Soprano).
Ophelia, *daughter of Polonius* (Soprano).
Courtiers, Players, Soldiers, etc.

ARGUMENT

While ranking high in France among operas, this work by Thomas has not achieved lasting popularity in other countries, due perhaps to the fact that its libretto horribly mutilates the tragedy of Shakespeare.

The characters are the same as in the original play, and the action follows its general lines. Hamlet broods over his mother's hasty marriage with Claudius, King of Denmark, and is urged on to revenge by his father's ghost. He then seeks to fasten the guilt of his father's death upon Claudius. The final acts deal with the madness and death of Ophelia, and the vengeance of Hamlet upon the usurping King.

LUDWIG THUILLE

A German composer, born November 30, 1861, at Bozen, and died, February 5, 1907. He studied in German schools and wrote numerous shorter pieces. He is known outside his own country for a single opera, "Lobetanz," first produced in 1898.

LOBETANZ

(*Lo'-bee-tahnz*)

Fairy Opera in Three Acts. Music by Ludwig Thuille. Book by Otto Julius Bierbaum. First produced at Mannheim, Germany, February 6, 1898.

SCENE: Germany.
TIME: The Middle Ages.

CAST

LOBETANZ, *a wandering minstrel* (Tenor).
THE KING (Baritone).
THE PRINCESS (Soprano).
FIRST DARK GIRL (Soprano).
FIRST FAIR GIRL (Soprano).
FORESTER (Basso).
HEADSMAN (Baritone).
JUDGE (Basso).
Prisoners, a Youth, Maidens, Minstrels, Poets, Courtiers, Huntsmen, Peasants.

ARGUMENT

A pleasant, old-fashioned fairy-tale, dealing with a princess sick unto death, who can only be healed by the strains of a wandering minstrel's song, is the theme of this melodic opera.

Act I

Garden adjoining a Palace. It is Springtime. Maidens dance, sing and strew roses, as the day is the festival of song. Attracted by their revelry, Lobetanz, a poor strolling minstrel, enters the garden, his violin slung across his shoulders, but the man himself in tatters. The maidens, however, welcome him for his music, and tell him that this has been set aside as the day of singing, by the King, in the hope that thus a cure can be found for the Princess, who is seized with some unknown malady. The doctors cannot cure her, and it has been foretold that only a song can make her well again. All the poets and musicians of the realm are to compete, and the maidens urge Lobetanz to try. But he points to his ragged clothes, and wishes to hide, when they hear the royal party approaching. The maidens, however, cover his rags with roses. The King and the Princess enter, accompanied by courtiers and minstrels. The listless Princess bids the songs begin, and various poets try their skill. Then they quarrel among themselves for the precedence, when, of a sudden, the strains of a violin are heard from a neighboring arbor. For the first time the Princess betrays interest. She asks that the musician be summoned. Lobetanz then sings, and his music causes her to swoon. A general tumult ensues. Lobetanz is accused of magic, but makes his escape.

Act II

The Forest. Lobetanz seeks refuge with the royal forester, whose goodwill he gains by his music. He falls asleep under a linden tree, and a raven seizes his cap, flying off with it in the direction of hangman's hill. The forester shakes his head at this omen, but Lobetanz only laughs when told about it. The Princess approaches and is delighted to find again the minstrel who has possessed her thoughts ever since the festival of song. They confess their mutual attachment, but their love-making is interrupted by the entrance of the King with his huntsmen. Lobetanz is arrested and sentenced to death. The Princess again languishes.

Act III

Scene 1. A Dungeon. Lobetanz, securely chained, is awaiting the day of his execution. Other prisoners make game of him for presuming to lift his eyes to the Princess. He plays an invocation to Death, and all join in a gruesome pantomime, depicting the execution, one prisoner impersonating "Friend Death." The hangman enters for Lobetanz.

Scene 2. Hangman's Hill. The crowd assembles for the execution. The hangman tells why Lobetanz is sentenced to death, and says that only his blood can restore the Princess from the magic spell cast upon her. The Princess is borne in, almost lifeless, and Lobetanz craves permission to play his violin for the last time. The request is granted, though with much apprehension. The sweet strains sound, and at their first echo the Princess begins to recover. When they have ended, she is sitting upright, stretching out her arms to the minstrel. The King pardons him and accepts him as a son. The lovers join hands and lead the dance, in which all join merrily —even the King and the hangman. At this moment the raven that has stolen Lobetanz's cap drops it from the top of the gallows. It is no longer an ill omen, but a sign for fortunate marriage.

PETER I. TSCHAIKOWSKY

A Russian composer, born at Votinsk, Viatka, April 25, 1840. He came of good stock, but as his father was a mining engineer the son was not intended for a musical career. However, he showed a predilection for music at so early an age that he was given lessons on the pianoforte, an instrument with which he was later to reach commanding eminence. He studied in the Conservatory at St. Petersburg, and later accepted a position in that of Moscow. Says a biographer: "Tschaikowsky's productiveness as a composer was extraordinary. In a space of not more than thirty years he composed eleven operas, music for a fairy play, three ballets, six symphonies, five orchestral suites, a serenade, and four concert overtures." His best known operas are: "Valouka" (1876), a prize opera; "The Oprichnik," "The Queen of Spades," and "Eugene Onegin." The last two remain in current repertory. Tschaikowsky died at St. Petersburg, November 13 (25), 1893.

EUGENE ONEGIN

(*Yu-geen Oh'-nee-gin*)

Grand Opera in Three Acts. Music by Peter Ilitsch Tschaikowsky. Text after Pushkin's tale by Modeste Tschaikowsky, the composer's brother; German text by von A. Bernhard. Produced at Moscow, March, 1879.

SCENE: Russia.
TIME: Recent.

CAST

LARINA, *owner of an estate* (Mezzo-Soprano).
TATIANA, OLGA } *her daughters* { (Soprano). (Alto).
FILIPIEVNA, *a waitress* (Mezzo-Soprano).
EUGENE ONEGIN, *a gallant* (Baritone).
LENSKI, *a poet* (Tenor).
PRINCE GREMIN (Baritone).
A CAPTAIN (Basso).
SARETSKY (Basso).
TRIQUET, *a Frenchman* (Tenor).
Guests, Villagers, Servants, etc.

ARGUMENT

This opera may be characterized as a series of "lyrical scenes" which follow so closely the epic tale of Pushkin, that the latter should be studied for a thorough enjoyment of the musical work.

ACT I

A Country Estate. Eugene Onegin, a young society blade, is called from the social diversions of the city by the death of an uncle, who has willed to him a country place. Eugene comes willingly enough, as he has grown sated with city life, and welcomes a period of retirement. He meets in the country a poet, Lenski, who is somewhat of a fanatic; also Larina, a neighboring landowner, and her two daughters. One of the girls, Olga, is betrothed to the poet. The other, Tatiana, is an oversentimental girl who proceeds to throw herself at the feet of this worldly-wise city man. Eugene, however, will not accept her love, and she mopes exceedingly.

ACT II

A Ballroom. Tatiana's birthday is the occasion of a ball at her mother's estate. Thither the two men are invited, but Eugene is so bored by it all that, as a means of diversion, he begins flirting with Olga, Lenski's sweetheart. The poet, in a fury, challenges Onegin, who

cannot escape the challenge, though treating it all as a cynical jest. But in the duel he has the misfortune to shoot his antagonist. He leaves the country, more cynical and depressed than ever.

Act III

A Hall in Prince Gremin's Palace. Twenty-six years elapse. Eugene has wandered restlessly from one country to another, but has never found happiness. Back in St. Petersburg he attends a ball given by Prince Gremin; and in the person of the Princess Gremina recognizes the Tatiana of the country affair. She has grown to be a well-poised social leader. He now finds in her all the qualities she formerly lacked, and begins to court her. She upbraids him for his fickleness, but finally admits that she still cares for him. She remains true to her marriage vows, notwithstanding, and Onegin sadly bids her farewell.

PIQUE-DAME

(*Peek-Dam*)

(The Queen of Spades.) Tragic Opera in Three Acts. Music by Peter Tschaikowsky. Book by Modiste Tschaikowsky, after a story by Pushkin. First produced in St. Petersburg, in 1890.

Scene: St. Petersburg.
Time: Recent.

CAST

Herman, *a gambler*
"Pique-Dame," *a Countess.*
Lisa, *her grand-daughter.*
Prince Yeletsky.
Gamblers, Society Folk, Servants, etc.

ARGUMENT

Herman, an inveterate gambler, is torn between two passions—his love for a girl and his desire to win at cards. The two emotions are exemplified in the persons of Lisa, a young girl, and the Countess, her grandmother —an old dame who is so lucky at cards that she has been nicknamed "The Queen of Spades" (Pique-Dame). She is said to base her phenomenal success on a combination of three cards. Although Herman loves the younger woman, he pays more attention to the older one, in the hope of learning the secret. Lisa also loves Herman, but engages herself to Prince Yeletsky. To spy upon the old woman, Herman hides in her bedroom one night. When she sees him the shock kills her, and Herman learns nothing. Half-crazed with remorse Herman is haunted by the old Countess's ghost. The apparition then shows him the three cards, that will always win. On the night after her funeral he plays against Prince Yeletsky, and wins twice by the cards shown him by the ghost. Thereupon he stakes everything he possesses on the third card, but he turns up, not the expected card, but the queen of spades. At the same instant he sees a vision of the Countess, smiling derisively. In despair, Herman kills himself.

GIUSEPPE VERDI

This supreme master of Italian opera was born at Roncole, near Busseto, Lombardy, October 9, 1813. He early showed a predilection for music, at ten being the village organist, but when at eighteen he applied for admission to the Italian Conservatory, he was refused on the score that he did not reveal sufficient musical talent. Yet this was the composer who a few years later was to astonish the world by his brilliance and sustained excellence of his operas. His first opera, "Oberto," is reminiscent of Bellini. Others appeared until, in 1844, when he was thirty-one, his first really successful opera, "Ernani," was produced. A few years later came "Rigoletto," "Il Trovatore," and "La Traviata," titles which are still household words in every operatic repertoire. "The Masked Ball" (1859), "The Force of Destiny" (1862), and "Don Carlos" (1867), which also belong to this middle period, have recently been revived in America. When fifty-eight, he gave evidence of still greater mastery of his art with "Aida." At a still later period came "Othello" (1887), and "Falstaff" (1893), which more nearly resemble music-drama than opera and reveal the influence of Wagner. Verdi passed away at Milan, January 27, 1901.

ERNANI

(*Air-nah'-nee*)

Dramatic Opera in Four Acts. Music by Giuseppe Verdi. Book by Francesco M. Piavé, after Hugo's "Hernani." First produced at the Fenice Theatre, Venice, March 9, 1844.

SCENE: Aragon, Aix-la-Chapelle, and Saragossa.
TIME: 1519.

CAST

DON CARLOS, *King of Spain* (Baritone).
DON RUY GOMEZ DE SILVA, *a Spanish grandee* (Basso).
DONNA ELVIRA, *his niece* (Soprano).
JOHANNA, *her nurse* (Contralto).
ERNANI, *an outlaw* (Tenor).
DON RICCARDO, *royal armor-bearer* (Tenor).
IAGO, *armor-bearer to Gomez* (Basso).
Lords, Ladies, Soldiers, Outlaws, Servants.

ARGUMENT

The story of "Ernani" originally followed Hugo's tragedy, "Hernani," so closely that the poet accused the composer of literary piracy and demanded that the libretto be changed. The title of "Il Proscritto" was therefore given the opera for a time.

ACT I

Scene 1. A Mountain Retreat. Ernani, the son of a Spanish duke, has been outlawed by the King and becomes chief of a robber band. He has fallen deeply in love with Donna Elvira, a noble lady, and hearing that she is betrothed to Don Gomez de Silva, a wealthy grandee, he plans to abduct her.

Scene 2. Donna Elvira's Apartments. During the preparations for Elvira's marriage, a cavalier enters her apartments and tries to persuade her to fly with him. Her cries for assistance bring Ernani upon the scene, who recognizes the King in her assailant. Carlos, on his part, recognizes the outlaw whom he has formerly defrauded of his lands and titles, and a heated dispute arises in which Ernani hurls defiance at the monarch. Silva now interposes, and the enraged outlaw offers to fight them both, but is restrained.

ACT II

Hall of Silva's Mansion. Ernani returns to the grandee's home, disguised as a pilgrim, in order to frustrate

the wedding plans of Silva with his niece. He pretends that he is in danger, and Silva, not discovering his identity, grants him safe harbor so long as he is under his roof. Later, Silva surprises him in an interview with Elvira and recognizes him, but the grandee's pledge of safety holds good, and he postpones his personal vengeance till a later time. Silva will not even yield up the bandit to the King, who now appears before the castle walls. The monarch is only appeased by the surrender of Elvira as a hostage. When the royal troops are withdrawn, Silva releases Ernani and immediately challenges him to a duel. Both agree, however, to postpone their personal differences until they have rescued Elvira. The outlaw, on his part, pledges himself to appear at any time that Silva shall sound his hunting horn.

Act III

Charlemagne's Tomb, at Aix-la-Chapelle. While Carlos is visiting the tomb of the great emperor, he chances to overhear a conspiracy against him. Among the conspirators are Silva and Ernani. The royal guard appears and the King steps forth and orders the arrest and execution of all present. Ernani then declares that he is Don Juan of Aragon, a proscribed nobleman, who has been urged on to this course by his wrongs. The King's magnanimity is touched, and yielding to Elvira's supplications, he forgives the conspirators and also bestows the lady's hand upon Ernani.

Act IV

Don Juan's Castle. Ernani has been restored to his rank and ancestral estates. His cup of bliss is filled by his marriage to Elvira. The ceremony has just been completed, when the ominous sound of a bugle is heard. It is Silva come to exact his pledge. The stern old grandee silently enters and hands a dagger to Ernani, who takes it without protest and stabs himself to the heart.

RIGOLETTO

(Ree-go-let'-to)

Tragic Opera in Four Acts. Music by Giuseppe Verdi. Book by Francesco M. Piavé, after Hugo's "Le Roi S'amuse." First produced at the Fenice Theatre, Venice, March 11, 1851.

SCENE: Mantua.
TIME: The Sixteenth Century.

CAST

THE DUKE OF MANTUA (Tenor).
RIGOLETTO, *his jester and attendant* (Baritone).
GILDA, *daughter of Rigoletto* (Soprano).
COUNT MONTERONE (Basso).
COUNT CEPRANO (Baritone).
COUNTESS CEPRANO (Soprano).
SPARAFUCILE, *an assassin* (Basso).
MADDALENA, *his sister* (Mezzo-Soprano).
GIOVANNA, *friend of Maddalena* (Contralto).
BORSA, *a Courtier* (Tenor).
Officers, Courtiers, Ladies, Attendants, Servants.

ARGUMENT

"Rigoletto" is an intense tragedy of unbridled desires and retributive vengeance. Based upon Hugo's powerful drama of medieval court life, "The King Amuses Himself," it is unrelieved by pleasant themes, but has been lastingly successful because of the closely knit plot and the brilliant music with which Verdi has invested it.

ACT I

An Open Court in the Duke's Palace. The Duke of Mantua, one of the most profligate of rulers, devotes his leisure moments to the pursuit of ladies, and no house high or low is safe from his attentions. The courtiers are embittered, and especially so against Rigo-

letto, his jester and familiar, who aids him in these adventures. Rigoletto, though deformed, has a keen mind. His own daughter, a beautiful young girl, has been kept carefully hidden away (so he thinks). He can therefore laugh loudly with the Duke when the latter tells of having fallen in love with a fair face he has seen at church, and promises his master another rare adventure. At the same time the Duke is planning an intrigue with the Countess Ceprano, which causes the Count to form a cabal against Rigoletto. The Count Monterone also swears vengeance against both Duke and jester, because of the wronging of his daughter. When he comes with his complaint the jester makes merry. Monterone, enraged, turns and hurls a father's curse against both. The Duke treats the matter lightly, but the jester cannot get the curse out of his mind.

Act II

A Secluded Street in Front of Rigoletto's House. Still thinking of the curse, the jester has an interview with Sparafucile, a hired assassin, who promises to aid him whenever necessary. Rigoletto then enters his garden by a side gate and is met by Gilda, his daughter, whom he loves and guards jealously. She answers his questions as to her coming and going, but conceals from him the fact that she has seen a young man at church who has shown her marked attention. It was the Duke, posing as a student. He has found out where she lives, and his men are planning to abduct her this very night. They believe her to be Rigoletto's mistress, and encountering him in the street plan a trick at his expense. He is informed that they are after the Countess Ceprano, and he is to accompany them blindfolded. He agrees, and while blinded they place a scaling-ladder against his own house and carry off Gilda. He discovers the ruse too late to rescue her, and again remembers the curse.

Act III

Apartment in the Palace. Rigoletto follows his daughter to the palace, but when arrived there he finds

that she is with the Duke. In an agony of apprehension he sings and jests, and meanwhile tries to find some way of reaching them. But the courtiers, believing Gilda to have been only his mistress and glad of this chance to avenge themselves upon him, prevent him from leaving the room. Finally, in an agony he confesses that she is his daughter, and begs to be allowed to seek her, but all to no avail. At the height of their merriment and his despair, Gilda rushes in. The others retire, leaving father and daughter alone. His worst fears have been realized. She has been dishonored. Monterone passes by, and Rigoletto tells him his curse has been effective. "Not so," says Monterone: "the Duke is still happy!" "I join you in vengeance against him!" exclaims Rigoletto.

Act IV

A Retired Street. Rigoletto shudders to learn that Gilda still loves the Duke and would shield him from vengeance. He therefore hastens to the home of the murderer, Sparafucile, and bargains with him that he shall slay the first person who enters the house, regardless of whom it may be. The bandit agrees. The jester then lures the Duke to the house by means of the bandit's sister, Maddalena. Even when Gilda overhears and sees this new proof of the Duke's perfidy she cannot steel her heart against him, but resolves instead to sacrifice herself to save him. A thunderstorm prevents the Duke from leaving the house at once, and Maddalena pleads with her brother to spare their guest, who has retired to an upper chamber. The assassin is unwilling; a bargain is a bargain. At last he agrees to spare him, provided another victim is found by midnight. Gilda, on the outside, overhears and presents herself in boy's clothes. True to his word, Sparafucile stabs her. Rigoletto comes to claim the body which has been placed in a sack. While gloating over his vengeance he hears the voice of the Duke singing. Astounded, he tears open the sack and finds the body of his daughter.

IL TROVATORE

(*Eel Tro'-vah-to-ree*)

(The Troubadour.) Romantic Opera in Four Acts. Music by Giuseppe Verdi. Book by Salvatore Cammerano after a Spanish drama by Gatteerez. First produced at Apollo Theatre, Rome, January 19, 1853.

SCENE: Biscay and Aragon.
TIME: The Fifteenth Century.

CAST

COUNT DI LUNA (Baritone).
COUNTESS LEONORA (Soprano).
AZUCENA, *a gipsy* (Contralto).
MANRICO, *the Count's brother, a wandering troubadour* (Tenor).
FERRANDO, *servant of the Count* (Basso).
INEZ, *friend of Leonora* (Soprano).
RUIZ, *a gipsy* (Tenor).
Gipsies, Gentlemen, Ladies, Servants.

ARGUMENT

"Il Trovatore" is the romantic tragedy of a high-born child kidnapped by gipsies—to this extent a parallel with "The Bohemian Girl." Its tragic denouement, which seems forced, does not detract from the brilliant color of its scenes or the pleasing quality of its music.

ACT I

Scene 1. The Count's Castle. Count di Luna, a powerful nobleman, has lost a younger brother at the hands of a gipsy band and has heard nothing concerning him for several years since that event. His retainers are told the story by Ferrando, who adds that the woman who stole the child was burned at the stake, but that her daughter is still alive.

Scene 2. Balcony of the Castle. Leonora, an heiress, has fallen in love with Manrico, a handsome troubadour, who appears nightly under her window singing sere-

nades. While awaiting his appearance one evening, Count di Luna, also a suitor, arrives and she mistakes him for the minstrel. The surprise is general a few moments later when Manrico appears. The two men quarrel and cross swords. Manrico is wounded, but escapes before the Count can summon his attendants.

Act II

Scene 1. A Gipsy Camp. Manrico is being nursed back to health by Azucena, his supposed mother. She confesses to him that she is not his real mother, but refuses to tell anything more. Ruiz, Manrico's follower, brings word that Leonora, believing him dead, is about to take the veil in order to escape from the Count, and that the latter is pursuing her with his soldiers. Manrico dons his armor and despite his weakened condition hurries to the rescue.

Scene 2. A Convent. It is the day when Leonora is to take the veil. Di Luna is encamped without, to prevent her from doing so. The nuns march slowly by singing, with Leonora among them. Di Luna attempts to abduct her, but is in turn surprised by Manrico and his band, who now rush in. The Count's forces are outnumbered and he is compelled to withdraw. Leonora is overjoyed to find her lover alive, and renounces the veil in his favor.

Act III

Scene 1. The Camp of Di Luna. The Count has captured the gipsy, Azucena, and is overjoyed to learn that she is his rival's reputed mother. Ferrando charges her with having murdered the Count's brother. She denies it stoutly, but will say nothing more, and the Count orders her to the torture-chamber.

Scene 2. The Convent. Preparations are forward for the marriage of Leonora and Manrico, but before the ceremony occurs, Ruiz enters with the tidings that Azucena is in the Count's power and about to be tortured. Manrico is loyal to his foster mother, and at once sets forth to rescue her, bidding his tearful bride-to-be a hasty farewell.

Act IV

Scene 1. Outside the Prison Tower. This time the Count's men are too strong for Manrico, and he is overpowered and made prisoner. The Count condemns him to death as an outlaw, and he is shut within the fatal tower. Leonora, on the outside, hears the mournful strains of the Miserere, or death-chant. She pleads with the Count, who now enters, to spare the life of her lover, and finally in desperation offers herself to him for this boon. The Count agrees to sign a reprieve on these terms, and Leonora furtively drinks poison to avoid becoming his victim.

Scene 2. Within the Prison. Azucena, worn and exhausted, lies upon a pallet in troubled sleep. Manrico watches over her, awaiting his own summons to the block. The door opens and Leonora, wild-eyed and panting, rushes in to bid him save himself. He at once suspects that she has sold herself for him, but sees the whole of her sacrifice as she falls dying. The Count arrives to find his triumph short-lived, and in a rage orders Manrico at once to execution. Just as the fatal blow is heard, the dying Azucena rises on one elbow to curse Di Luna and tell him he has slain his own brother.

LA TRAVIATA

(*Lah Trah-vee-ah'-tah*)

(The Castaway.) Lyric Opera in Four Acts. Music by Giuseppe Verdi. Book by Francesco M. Piavé, based upon "La Dame Aux Camellias" (Camille), by Alexandre Dumas, the younger. First produced at the Fenice Theatre, Venice, March 6, 1853.

Scene: Paris.
Time: 1700.

CAST

Violetta Valery, *a frivolous woman* (Soprano).
Flora Beloix, *of her set* (Soprano).
Annina, *a servant* (Contralto).

ALFRED GERMONT, *a young Parisian* (Tenor).
GERMONT SENIOR, *his father* (Baritone).
GASTON DE LETORIÈRES, *a Parisian* (Tenor).
BARON DOUPHAL, *a Parisian* (Baritone).
MARQUIS D'ORBIGNY, *a Parisian* (Baritone).
DR. GRENVIL, *a physician* (Basso).
JOSEPH, *a servant* (Baritone).
Members of the gay set, Servants, etc.

ARGUMENT

"La Traviata" follows closely the story of "Camille" which tells of the awakening of a pure love in an abandoned woman's heart. Dumas's story is a picture of modern Parisian life; but the Italian libretto harks back to the days of Louis XIV.

ACT I

Banquet Room in Violetta's Paris Mansion. Violetta Valery, one of the most beautiful and noted of the Parisian demi-monde, gives a supper party to some of her set. Her latest conquest, Alfred Germont, is present, and finds himself taking a strange interest in this talented but dissolute woman. He questions her about her past life, while the guests make merry revel in this and an adjoining ballroom. The woman who has dallied with love all her life finds her better nature awakened by his interest and sympathy, and agrees to leave her folly and devote herself to him alone.

ACT II

A Villa near Paris. True to her word, Violetta retires from Paris and lives quietly but happily with Alfred in a little country place. Their money is spent freely and carelessly, and from time to time Annita, Violetta's maid, goes to Paris, whence she returns with fresh funds. Alfred finally learns from the girl that she has been disposing of all her mistress's property piecemeal in order to run this establishment. For the first time Alfred realizes his true position, and rushes off to the city to raise funds by his own efforts. While he is gone his father, who has just discovered this retreat, arrives to

upbraid Violetta for leading on his son in a spendthrift and dissolute life. She smiles scornfully at this charge; but when Germont goes on to say that it is wrecking the young man's chances and also preventing the marriage of his sister, she begins to realize that perhaps she is standing in his way. She finds that the noblest love is unselfish and self-sacrificing, and she proves that this is the quality of her love for Alfred by promising to give him up. Penning a hasty note of farewell, she returns to her old life in the city. When Alfred returns, he pays no heed to the note or to his father's explanations, but hastens back to the city with rage and grief in his heart.

Act III

Flora's Apartments. Another scene of revelry is at its height in the mansion of one of Violetta's friends, and Violetta herself enters upon the arm of Baron Douphal. Here Alfred finds her. He begins gambling recklessly and soon wins heavy stakes from the Baron. Alfred then upbraids Violetta for leaving him, and implores her to return. She refuses, though giving no explanation of her apparent faithlessness, and Alfred in anger hurls his winnings at her feet, calling them all to witness that he has paid her in full. The Baron interposes, and the two quarrel and challenge each other. Alfred's father now arrives and, chiding his son for his conduct, leads him away.

Act IV

Violetta's Bedchamber. Violetta has long suffered from throat trouble, and now sinks rapidly. She pines for Alfred but will not send for him. She learns through a letter from his father, that Alfred and the Baron have fought a duel and the latter is wounded. Presently Annita brings the joyful tidings that Alfred is coming to visit her. He has learned of her sacrifice. The two meet and are reconciled, promising never to part again. But death has already laid hold of the girl. She grows weaker. The doctor returns with Germont the elder, who also realizes her true spirit. The little group stand sorrowfully by her bedside as she breathes her last.

THE MASKED BALL

(Un Ballo in Maschera.) Tragic Opera in Three Acts. Music by Verdi. Book by Somma, based on Scribe's libretto for an opera by Auber. First produced at the Apollo Theatre, Rome, February 17, 1859.

SCENE: Naples.
TIME: The Eighteenth Century.

CAST

RICCARDO, *Duke of Olivares and Governor of Naples* (Tenor).
AMELIA (Soprano).
RENATO, *secretary to the Governor and husband of Amelia* (Baritone).
SAMUEL, TOMMASO } *Enemies of the Governor* { (Basso). (Basso).
SILVAN, *a sailor* (Soprano).
EDGARDO, *a page* (Soprano).
ULRICA, *a negress astrologer* (Contralto).
A Judge, a Servant of Amelia, Populace, Guards, etc., Conspirators, Maskers, and Dancers.

ARGUMENT

For political reasons, the scene of this opera was first laid in Boston, but with these reasons removed, the scene shifts more logically back to Italy, as librettist and composer originally intended.

ACT I

Scene 1. Reception Hall in the Governor's House. Riccardo, the Governor, is popular with the people, but detested by the nobility, who plan to get rid of him. When the action begins, the Governor is giving a public audience. He is shown a list of guests to be invited to a masked ball; and notes with satisfaction the name of Amelia, who is the wife of his secretary. During the

audience, a judge is announced, who brings in for signature a warrant against an aged negress, who is said to be a sorceress.

Scene 2. Ulrica's Hut. Before signing a decree of banishment against the negress, Ulrica, the Governor decides to pay her a secret visit and test her powers of divination. He goes in disguise, followed by two of his enemies, Samuel and Tommaso. Unknown to him, Amelia has also come on a visit, and, concealed behind a curtain, he hears her confess to the fortune-teller her sinful love for himself, and implore aid to conquer it. The sybil tells her to pluck a magic herb which grows beneath the gallows tree. Amelia shudders but consents. Riccardo is secretly overjoyed at her confession, and resolves to protect her on her quest. After she departs he asks to have his own fortune told. Ulrica predicts that he will be slain by a friend—the first one that shall shake him by the hand. At this moment his faithful secretary, Renato, enters and thus greets him. Riccardo laughs at the prophecy.

Act II

Midnight, beside the Gallows. Amelia, deeply veiled, comes to pluck the magic herb. The Governor arrives to protect her. Amelia is unable to conceal her love for him. But during their rendezvous a third approaches. It is Renato. Concern for his master has called him to the spot. The conspirators also are lying in wait nearby. Riccardo exacts from Renato a promise to escort back to the city the veiled lady, without making an attempt to learn who she is, while he himself returns by another path. Renato and his companion fall into the hands of the conspirators. The latter do not harm the secretary, but want at least to learn who the Governor's sweetheart is. They lift the veil and Renato sees his own wife. Rage seizes him, and he bids the leaders of the conspiracy meet him at his house the following morning.

Act III

Scene 1. Room in Renato's House. Believing his wife guilty, Renato bids her prepare for death. He listens to her pleas and allows her to tell her little son farewell. He finally determines not to slay her, but to wreak vengeance instead upon Riccardo. During her brief absence the conspirators arrive, and they decide that the slayer of Riccardo shall be determined by lot. On Amelia's return she is instructed to draw a name from among others in an urn. Not knowing its purport, she draws her husband's name.

Scene 2. A Ballroom in the Palace. Riccardo does not know of this new danger which threatens him. He invites his secretary and former friend to the ball. He has also determined to send Renato and his wife abroad on a diplomatic mission, and thus remove temptation from his own path. He informs Amelia of this purpose, but while they talk, Renato again surprises them and plunges his dagger in the Governor's breast. With his dying breath the latter pardons his misguided friend, assures him of his wife's innocence, and tells him of the plan which had already been evolved to clear the painful situation.

LA FORZA DEL DESTINO

(Lah Fort-zah del Des-tee'-no)

(The Force of Destiny.) Tragic Opera in Four Acts. Music by Verdi. Book by Francesco M. Piavé, based on the play "Don Alvaro," by the Duke of Rivas. First produced at St. Petersburg, November 10, 1862.

Scene: Spain and Italy.
Time: End of the Eighteenth Century.

CAST

The Marquis of Calatrava (Basso).
Donna Leonora, *his daughter* (Soprano).
Don Carlos di Vargas, *his son* (Baritone).

DON ALVARO, *a gallant* (Tenor).
PREZIOSILLA, *a gipsy maiden* (Soprano).
PADRE GUARDIANO } *Franciscan Friars* { (Baritone).
FRA MELITONE } *Franciscan Friars* { (Baritone).
CURRA, *maid to Leonora* (Contralto).
MASTRO TRABUCO, *a peddler* (Baritone).
A Magistrate, a Surgeon, Muleteers, Peasants, Soldiers, Friars, etc.

ARGUMENT

A tragedy of involved plot, in which the motifs of deception, revenge, and magnanimity alternate. They are illustrated by a musical setting of great flexibility.

ACT I

Home of the Marquis, Seville. Leonora, the dearly beloved daughter of the Marquis of Calatrava, has hidden from her father the fact that she has a lover, Don Alvaro. Knowing that her father will not consent to their nuptials, because Alvaro is suspected of being of mixed blood, she agrees to elope with her knight. But just at the moment when the couple are escaping, the Marquis enters. A stormy scene ensues, and he is slain by the accidental discharge of Alvaro's pistol.

ACT II

Scene 1. A Village Inn. Leonora dons male attire and stops at a village inn on her way to the mountains, whither she is fleeing. Her brother, Don Carlos, has sworn to avenge his father's death, and to hunt the wide world over until he finds the guilty pair.

Scene 2. Exterior of a Cloister. Leonora finally reaches a secluded church and, still in male disguise, becomes a recluse. She is protected by Father Guardiano, to whom she tells her story.

ACT III

A Wood in Italy, near Velletri. Don Carlos and Don Alvaro, under assumed names and unknown to each other, are serving in Italy. The former is saved from

assassination by the latter, and they vow a lasting friendship. Soon after this Alvaro is wounded in battle, and Carlos discovers, from a portrait of Leonora in his friend's possession, that he is none other than his sister's lover, and the slayer of his father. They fight, but are separated by soldiers. Alvaro announces his intention of entering a monastery.

ACT IV

A Monastery. As Father Raffaello, Alvaro enters a monastery near the cloister wherein Leonora dwells. Don Carlos, however, follows him and again compels him to draw his sword. Carlos falls, this time mortally wounded. Leonora enters at this moment, and the three recognize each other. The dying man asks his sister to embrace him ere he expires, and seizes this opportunity to stab her. Leonora pardons Alvaro with her last breath, and he falls weeping and penitent at her feet.

(In another version of this opera, a final scene is appended, in which Alvaro casts himself from a precipice.)

DON CARLOS

Tragic Opera in Four Acts. Music by Verdi. Book by Mery and Du Locle, after the tragedy by Schiller. First produced at the Grand Opera, Paris, March 11, 1867.

SCENE: Spain.
TIME: The Sixteenth Century.

CAST

PHILIP II OF SPAIN (Basso).
DON CARLOS, *his son* (Tenor).
RODRIGO, *Marquis de Posa* (Baritone).
GRAND INQUISITOR (Basso).
ELIZABETH DE VALOIS, *the Queen; also stepmother of Don Carlos* (Soprano).
PRINCESS EBOLI (Soprano).

ARGUMENT

Act I

Convent of St. Just. Don Carlos, the heir apparent to the Spanish throne, has long been enamored of Elizabeth de Valois; but for reasons of state her hand is bestowed upon Don Carlos's father, King Philip. While the Prince is bewailing his hopeless passion, his friend Rodrigo counsels him to be prudent and seek solace in a foreign country. He resolves to go on a mission to Flanders, but in an interview with the Queen he again breaks down and declares his love. Elizabeth reproaches him. The King enters and misunderstands the situation. He charges Rodrigo, his favorite, to keep a watch over the Queen.

Act II

Royal Gardens of Madrid. In a masked fête, Don Carlos sees a lady whom he mistakes for the Queen, and pours out his tale of love again. The lady, however, proves to be the Princess Eboli, who has been secretly in love with the Prince, and she now turns her thoughts to revenge. She gets possession of a casket from the Queen, containing the Prince's portrait, and shows it to the King. The latter finds a pretext, in the religious wars, to throw his son into prison.

Act III

Scene 1. The Queen's Apartment. Elizabeth searches for her casket, and is accused of infidelity by the King. She is at a loss to explain matters until the Princess Eboli comes to her rescue and confesses her share in the intrigue. The Queen's innocence is proven, and the Princess is banished from court.

Scene 2. A Prison Cell. While the Prince languishes in prison, he is visited by his friend Rodrigo, who had taken his sword away from him on his arrest. Rodrigo tells Don Carlos that this measure was for the Prince's protection. Meanwhile he himself has taken the blame for the uprising in Flanders, and soon pays the penalty

for this pious fraud. He is shot by order of the King. When the latter comes to the prison to return his sword to Don Carlos, the latter turns from him, and tells him he has put an innocent man to death.

Act IV

Convent of St. Just. Once again the Prince seeks an interview with Elizabeth, and again she meets him, but actuated only by lofty motives. The jealous King again surprises them, and, yielding to the counsel of the Grand Inquisitor, he consigns his son to the tender mercies of the Inquisition.

AIDA

(*Ah-ee'-dah*)

Romantic Opera in Four Acts. Music by Giuseppe Verdi. Book by Antonio Ghislanzoni, from the French of Camille du Locle. Written for the Khedive of Egypt, and first produced at Cairo, December 24, 1871.

Scene: Memphis and Thebes.
Time: Rule of the Pharaohs.

CAST

The King of Egypt (Basso).
Amneris, *his daughter* (Contralto).
Rhadames, *a General* (Tenor).
Ramfis, *the High Priest* (Basso).
Amonasro, *the King of Ethiopia* (Baritone).
Aida, *his daughter, a slave* (Soprano).
Soldiers, Courtiers, Citizens, Tire-women, Dancers, etc.

ARGUMENT

"Aida" is considered Verdi's masterpiece, and one of the most brilliant of all operas. It has remained continuously in favor with the public. The story, which is full of color, has an ancient Egyptian setting, being a romance woven around a beautiful slave girl, who later proves to be the daughter of a rival king.

Act I

Scene 1. Interior of the Egyptian King's Palace, at Memphis. The High Priest, Ramfis, delights the warrior Rhadames, by informing him that Isis, the goddess, has decreed that he shall lead the army against the warring Ethiopians. Rhadames is madly in love with Aida, the slave, and sees in this prospective victory an opportunity to obtain her from the King as his bride. But Amneris, the King's daughter, who now enters, has long loved the young soldier. As he is cold to her, she begins to suspect the truth, and she jealously watches Rhadames and Aida, when the slave appears. The King and his court enter, and Rhadames is formally invested with the command against the Ethiopians, who have advanced upon Thebes. All rejoice except Aida, who knows secretly that her lover is to meet her father, the rival king, in battle.

Scene 2. The Temple of Ptah. Ptah is the war-god of Egypt, and this short scene is occupied with the consecration of the arms of Rhadames.

Act II

Scene 1. The Apartments of Amneris. The Princess has heard that Rhadames is returning victorious from war, and, desirous of winning him by her charms, she orders her women to deck her in her finest. Aida enters, and Amneris tricks her into revealing her love for the General by falsely announcing that he has fallen in battle. When Aida's grief betrays her secret, Amneris scorns her.

Scene 2. The Entrance to Thebes. Pharaoh summons his whole glittering court to do honor to his conquering General. The troops enter in formal review, and Rhadames is borne in, in triumph, on the shoulders of slaves. The Princess crowns him, and the King asks him to name his own reward. The captives of war are brought forward, and the populace demand that they be put to death. Aida recognizes the conquered King as her father. but he conceals his true rank. Rhadames now asks as his boon, that the lives of the captives may be spared.

The King grants his request, and in addition bestows his daughter's hand upon him and proclaims him heir to the throne.

Act III

A Night Scene on the Nile. Amneris, accompanied by the High Priest, goes to pay her vows to Isis, on the evening before her marriage. Aida follows secretly, to meet Rhadames for the last time. Her father finds her there and urges her to betray to him the movement of the Egyptian army, but she will not do so. Amonasro hides, on the approach of Rhadames, and from the latter's conversation with Aida learns that which he wishes to know. The captive King now plays a bold stroke by presenting himself to Rhadames in his true rank, and urging him to take sides with Ethiopia. Aida's hand is pledged by way of reward. Rhadames will not yield to the temptation, and while they parley Amneris comes from the Temple to denounce them. Rhadames urges the father and daughter to flee, but himself remains to submit to the guards of Ramfis.

Act IV

Scene 1. Corridor in the Palace. Amneris has repented her action against Rhadames, and now seeks to save him. She tells him that Aida's father was killed in the flight, but that Aida herself still lives. If Rhadames will renounce her, Amneris says that she will obtain the pardon of Pharaoh. Rhadames refuses, and the enraged Princess tells him to go to his doom. But when the tribunal of priests decree that the soldier shall be entombed alive, as the penalty of his supposed treason, Amneris turns upon them in redoubled fury.

Scene 2. Interior of the Temple, showing the crypt below. While the priests and priestesses perform the ceremonial temple service above, Rhadames is seen in the shadowy vault, resigning himself to death. Aida now steals to his side. She has come to die with him. They sing together a last farewell to life and love, and perish in each other's arms; while above them the penitent Princess kneels in prayer.

OTHELLO

(*O-thel'-lo*)

Music Drama in Four Acts. Music by Giuseppe Verdi. Book by Arrigo Boito, after the play by Shakespeare. First produced at La Scala Theatre, Milan, February 5, 1887.

SCENE: Cyprus.
TIME: The Fifteenth Century.

CAST

OTHELLO, *a Moorish general in the service of Venice* (Tenor).
DESDEMONA, *his wife* (Soprano).
IAGO, *lieutenant to Othello* (Baritone).
EMILIA, *his wife* (Contralto).
CASSIUS, *lieutenant to Othello* (Tenor).
RODERIGO, LODOVICO } *Venetian gentlemen* { (Tenor). (Basso).
MONTANO, *former governor of Cyprus* (Basso).
Soldiers, Sailors, Citizens, Servants.

ARGUMENT

The story of "Othello" closely follows Shakespeare's play of the same name, except that it omits the first act of the play dealing with Desdemona's courtship and marriage.

ACT I

Open Square at Cyprus. Othello, a noble Moor in the service of the Venetian state, has won the heart of Desdemona, a high-born Venetian lady, and has brought her with him on his expedition to Cyprus. The people welcome their arrival. Othello appoints Cassius as his first lieutenant in command, which act enrages Iago against them both. Iago is the servant and confidant of the general and had hoped to win this place for himself. His scheming mind now sets on foot far-reaching plans of revenge. He succeeds in his first purpose of getting Cassius drunk and embroiled in a quarrel with Montano,

the retiring governor. Othello enters at this moment—as Iago hoped he would—and punishes Cassius by depriving him of the command.

Act II

A Room in the Palace. Iago next endeavors to poison the mind of Othello against his lovely and virtuous wife. At first Iago carefully drops hints and innuendoes, some of which, however, stick. He now makes use of Cassius as a pawn in this game, pretending friendship for him, and urging him to ask Desdemona to sue for his pardon and reinstatement. Cassius does so, and Iago makes capital of this with the Moor. Othello finally becomes so suspicious that when his wife comes to sue for the lieutenant, he can see in this only evidences of her guilt. He rebuffs her angrily. Her handkerchief has fallen, and Emilia, Iago's wife, picks it up; but Iago snatches it from her and keeps it to bolster up his flimsy chain of evidence. When alone with the Moor, he boldly charges Cassius with having had improper relations with Desdemona, and states that she has given her lover a handkerchief which will be found on his person. Othello vows vengeance against the pair.

Act III

A Room in the Palace. Desdemona again intercedes for Cassius, but her very innocence leads to her undoing. Othello sees in it only further confirmation of his suspicions. Cassius is now led in by Iago. Othello conceals himself, and Iago gives the harmless conversation such a turn as to make it appear in line with his accusations. The handkerchief is, of course, found as Iago predicted and arranged. Othello bursts into a torrent of rage, after Cassius leaves, and is only prevented from harming his wife by the arrival of an embassy from Venice. It brings the news that he is deposed as governor, and Cassius has been appointed in his place. When they depart, Othello commands Iago to slay Cassius, and is himself wrought up to such a fury that he falls upon the floor. Iago regards him with a sneer.

Act IV

Desdemona's Bedchamber. Desdemona sits weeping with Emilia. All her actions have been misjudged and she is in terror of her life. She dismisses her maid, prays, and retires. Othello enters and roughly bids her prepare to die. She pleads, but he is obdurate. He suffocates her. Emilia rushes in, but too late to save her mistress's life. She alarms the palace and then reveals to Othello the whole extent of Iago's infamy, stating that he had obtained the handkerchief from her. Othello, too late, sees the truth, and overcome with remorse, stabs himself, falling by the bed of the slain Desdemona.

FALSTAFF

(*Fal'-staff*)

Comic Opera in Three Acts. Music by Giuseppe Verdi. Book by Arrigo Boito, after "The Merry Wives of Windsor," by Shakespeare. First produced at the Teatro Alla Scala, Milan March 12, 1893.

Scene: Windsor.
Time: The Fifteenth Century.

CAST

Sir John Falstaff, *a soldier of fortune* (Baritone).
Ford, *a citizen of Windsor* (Baritone).
Mistress Alice Ford, *his wife* (Soprano).
Anne Ford, *their daughter* (Soprano).
Mistress Page (Soprano).
Mistress Quickly (Contralto).
Fenton, *suitor of Anne* (Tenor).
Dr. Caius, *a citizen* (Tenor).
Bardolph, Pistol } *followers of Falstaff* { (Tenor). (Basso).
Robin, *a page.*
Innkeeper, Townspeople, Servants, etc.

ARGUMENT

Shakespeare's comedy has been closely followed for the plot of "Falstaff," which deals with the misadventures in love of this fat knight.

ACT I

Scene 1. A Room at the Garter Inn. Falstaff, the doughty knight whose prowess has been tested on the battle-field (if his own word is to be believed), decides to try his skill in the lists of love. He therefore prepares two billets-doux for estimable wives of Windsor, and since his followers, Bardolph and Pistol, balk at taking them, he sends them by a page. He also quarrels with Dr. Caius, who complains of being robbed by Bardolph and Pistol.

Scene 2. Ford's Garden. Mistress Ford and Mistress Page, the ladies who have received the epistles, meet and compare them, and with Mistress Quickly plan to revenge themselves upon the sender. Bardolph and Pistol confuse their plans by informing Ford of the affair. The latter is to meet Falstaff in disguise. Meanwhile, a plot of a different sort is afoot. Ford has planned to have his daughter Anne marry Caius, but she is in love with Fenton, who meets her clandestinely.

ACT II

Scene 1. The Garter Inn. Dame Quickly comes to the inn to give Falstaff a note from Mistress Ford, apparently yielding to his wishes and making an appointment for that afternoon. After she departs, Ford is introduced under the name of Fountain, who pretends that he is a stranger seeking the love of Mistress Ford. Falstaff readily agrees to help him, and states complacently that he has an engagement with that lady for this very day. Ford has heard nothing of the women's plot, and is both astounded and jealous, but dissembles his feelings.

Scene 2. Room in Ford's House. Falstaff arrives at Mistress Ford's and at once begins to make ardent pro-

testations of love. At this moment, Dame Quickly bustles in to say that Ford and his friends are at hand. The fat knight is hastily thrust behind a screen, and a little later, when the search begins in earnest, he is persuaded to hide in a basket of soiled linen. Meanwhile, Fenton and Anne take refuge behind the screen for a little love-making on their own account. Ford returns and thinks he has discovered the villain behind the screen, and is greatly disgusted when the young lovers come to view. While the search proceeds, Falstaff is nearly suffocated in the basket. The women, ostensibly to rescue him, have the basket conveyed to the river brink and its entire contents dumped into the water.

Act III

Scene 1. The Garter Inn. Dame Quickly again visits the crestfallen knight to express her sorrow and to make a new appointment. The knight again falls into the trap. Mistress Ford explains the whole hoax to her husband, and he promises to aid them this time. Dr. Caius is again promised Anne's hand, and Dame Quickly, who learns of it, runs to warn the lovers.

Scene 2. Windsor Park. Fenton is aided by the women, who disguise him as a monk. Falstaff again meets Mistress Ford, but is interrupted by a crowd disguised as witches, elves, and fairies, who belabor the knight soundly. He begs for mercy and, at his promise of good behavior, Ford pardons him. Meanwhile, Dr. Caius finds that he has captured the wrong person, and Anne, for whom he has sought, enters with Fenton. Ford is persuaded to relent and unite the two lovers.

RICHARD WAGNER

This foremost German composer, who created a school all his own, was born at Leipsic, May 22, 1813. When eight years of age he had acquired a passable knowledge of the pianoforte; and as a schoolboy he was fond of versifying—Shakespeare being his grand passion. At the age of twenty Wagner began his career as a professional musician, becoming chorus-master at the Wurzburg Theatre. Here he wrote his first opera, "The Fairies," which, however, was not produced until after his death. His next engagements were Königsberg and Riga, and in the latter city he began work on his first great success, "Rienzi," which was produced in Dresden (1842). Not long thereafter the composer was appointed one of the conductors of the Dresden Royal Opera. "Rienzi" was followed by "The Flying Dutchman" (1843); "Tannhäuser" (1845); "Lohengrin" (1850); the "Nibelung" dramas; "Tristan and Isolde," and "Die Meistersinger." Political and other troubles prevented Wagner from producing some of the later operas at the time when written. In fact, so different was his music from the accepted types, that his life was a crusade. His work is remarkable also from the fact that he wrote his own librettos, which reveal a dramatic skill and imagination of high order. His final opera was "Parsifal" (1882). Wagner died in Venice, February 13, 1883.

RIENZI

(*Ree-en'-zee*)

Grand Opera, in Five Acts. Words and Music by Wagner, after the historical novel, "Rienzi, the Last of the Tribunes," by Bulwer-Lytton. First produced at the Dresden Opera House, October 20, 1842.

SCENE: Rome.

TIME: The Fourteenth Century.

CAST

COLA RIENZI, *Roman Tribune and Papal Notary* (Tenor).
IRENE, *his sister* (Soprano).
STEFFANO COLONNA (Basso).
ADRIANO, *his son* (Mezzo-Soprano).
PAOLO ORSINO (Basso).
RAIMONDO, *Papal Legate* (Basso).
BARONCELLO, CECCO DEL VECCHIO } *Roman citizens* { Tenor. Basso.
MESSENGER OF PEACE (Soprano).
Ambassadors, Nobles, Priests, Monks, Soldiers, Messengers, and Populace in General

ARGUMENT

This first opera of Wagner's, and one which he himself later turned his back upon, is yet a work of great force and beauty. Its theme is semi-historical.

ACT I

A Street in Rome. Rienzi, a notary of lofty ideals, cherishes the hope of one day freeing his beloved city from the power of the insolent nobles. His anger against that party is heightened by an attempted abduction of his sister Irene by Orsino, a patrician. Orsino is foiled by Adriano, son of Colonna, another patrician, and of a family which has already wronged Rienzi's house. Adriano, however, is in love with Irene. During the tumult, Rienzi appears upon the scene, and urges the people to take up arms against the nobility. His cause is espoused by the Church, and is successful. The nobles are driven into flight.

ACT II

The Capitol. Rienzi is created Tribune, and the nobles are forced to pledge their allegiance. They secretly despise him, and Orsino, one of their party, tries to stab Rienzi. The latter's coat of mail thwarts the blow. The nobles who have taken part in this plot are con-

demned to death, but Adriano, who belongs to the Tribune's party, pleads for them, and Irene joins in his petition. They are pardoned.

ACT III

A Public Square. The nobles, far from experiencing a change of heart, are stirred on to fresh excesses. Although Rienzi is again victorious over them, it is at heavy loss of his own men. Adriano feels compelled to turn against the Tribune and side with his own family.

ACT IV

A Public Square. Adriano denounces Rienzi as a traitor. The credulous people begin to fall away from him. Irene alone clings to her brother, and scornfully repulses her lover when he tries to draw her from Rienzi's side. When the Tribune presents himself at the doors of the cathedral, he is met with a ban of excommunication, instead of a blessing.

ACT V

The Capitol. The Tribune is now in danger of his life. Adriano, seeing this, once more visits Irene to urge her and her brother to seek refuge in flight. But they will not do so. Rienzi appears on a portico to make one last appeal to the populace. The mob fires the building with torches, and hurls stones at Rienzi and his sister. When Adriano sees that they are doomed to death, he rushes into the blazing building, to perish with them.

THE FLYING DUTCHMAN

(Der Fliegender Hollander.) Romantic Opera in Three Acts. Music by Richard Wagner. Book by the Composer, after Heine's version of the legend. First produced at Dresden, January 2, 1843..

SCENE: A Norwegian Fishing Village.
TIME: The Eighteenth Century.

CAST

A Dutch Sea Captain (Baritone).
Daland, *a Norse Sea Captain* (Basso).
Senta, *his daughter* (Soprano).
Mary, *her servant* (Contralto).
Eric, *a huntsman* (Tenor).
Daland's Steersman (Tenor).
Chorus of Maidens, Seamen, Villagers, etc.

ARGUMENT

The legend of "The Flying Dutchman," condemned to sail the high seas for many centuries, finds a worthy musical and dramatic setting in this work of Wagner. According to this legend, a Dutch captain, foiled by contrary winds when rounding the Cape of Good Hope, takes a sacrilegious oath that he will succeed if he has to take eternity for it. Thereafter, for long centuries his ship is in charge of demons, who make it the sport of wind and wave. The opera deals with the lifting of the curse.

Act I

A Bay in Norway. Daland, a Norwegian sea captain, is driven by a violent storm to the shelter of a port. During the storm a strange-looking vessel also arrives, riding high upon the waves, and casts anchor alongside. The captain, a man of wild aspect dressed in black, steps ashore. He is the famous Flying Dutchman, whom all mariners fear and dread. By the terms of his oath, he is allowed to go ashore once in seven years, and if perchance he find a wife who will leave all for love of him, the spell will be released. He speaks with Daland, and finding that the latter has a daughter, asks permission to sue for her hand, at the same time offering Daland gold. The father's cupidity overcomes his scruples and, the storm having abated, the two vessels set sail in company.

Act II

Interior of Daland's Home. Senta and her girl friends are seated at their spinning wheels, singing.

Senta is a dreamy, romantic girl, who is already familiar with the strange story of the Flying Dutchman, and feels in her heart that she, at any rate, would be willing to give up all to save him. She tells the others of her mood, and Eric the huntsman, who loves her, enters at this moment and warns her against her dangerous whim. He also tells her that a mysterious stranger is approaching with her father, but Senta is delighted and Eric leaves in dejection. Daland enters with the Dutchman, who gazes fixedly at the maiden and she at him. She readily accepts her father's plan for an early marriage, as she believes herself to be divinely appointed the savior of this sea rover. The two exchange vows of eternal fidelity, and the Dutchman believes his hour of liberation is at hand.

Act III

The Harbor. The sailors on board Daland's ship give themselves over to merry-making. Girls bring them hampers of refreshments. The Dutchman's ship lies hard by, dark and silent, although his crew has been invited to share in the festivities. Finally they sing a mocking song of their captain's adventures, while the others listen in superstitious fear. Senta comes down to the shore followed by Eric, who makes one last plea for her to relinquish her folly and love him as she had formerly done. The stranger overhears this, and believing himself betrayed, bids her farewell and hastens on board his ship, ordering the anchor raised and all sails set. He admits publicly that he is the Flying Dutchman, upon whom a curse rests, and while Daland and the rest shrink back in horror the ship heads toward the open sea. But Senta tears herself away from Eric and her father, who would restrain her, and rushing to a cliff under which the vessel is passing, casts herself into the sea, faithful unto death as she has promised. Instantly the curse is lifted, the phantom ship sinks, and the Dutchman and his bride are seen ascending upward.

TANNHÄUSER

(*Tahn'-hoy-zer*)

Dramatic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at the Royal Opera, Dresden, October 20, 1845.

SCENE: Thuringia and the Wartburg.
TIME: The Thirteenth Century.

CAST

HERRMANN, *Landgrave of Thuringia* (Basso).
TANNHÄUSER, *a knight* (Tenor).
WOLFRAM VON ESCHENBACH, *his friend* (Baritone).
WALTER VON DER VOGELWEIDE, *a knight* (Tenor).
BITEROLF, *a knight* (Basso).
REIMAR VON ZWETER, *a knight* (Basso).
HEINRICH, *a scribe* (Tenor).
ELIZABETH, *niece of the Landgrave* (Soprano).
VENUS, *goddess of love* (Soprano).
Retainers, Lords, Ladies, Bacchantes, Shepherd, etc.

ARGUMENT

"Tannhäuser" deals with a legend of the Venusberg, a magic grotto in the mountains of Germany. Here the beautiful goddess of love holds court and beguiles any mortals who come her way. Tannhäuser, a Knight of Song, has fallen under her evil spell and dwelt several months with her in luxury and dissipation. But the remembrance of his former high station and the ties of earth still hold him, and when the scene opens he desires to return to the light of day.

ACT I

Scene 1. The Grotto of Venus. Tannhäuser is growing weary of the blandishments of Venus and of the elaborate pageants which she prepares to entertain him. He pleads with her to allow him to return to the world

of men and women, but his request only makes her the more jealous of her waning power. She shows him new spectacles of beauty and luxury, but he only insists the more. Seeing that she cannot hold him an unwilling prisoner, she exacts from him a promise that he will sing her praises only, as against the merits of any earthly love. He gives this pledge as a means of escape, and the grotto and its occupants vanish from sight.

Scene 2. The Valley of Wartburg. Tannhäuser finds himself alone in the mountains of the Wartburg. In the distance a shepherd lad plays upon his pipe. By a mountain path stands a rude wayside cross, and presently a throng of pilgrims is heard singing as they go on their mission. After they have passed by, the Landgrave of the country and some of his nobles, among them Tannhäuser's loyal friend, Wolfram von Eschenbach, enter upon a hunting expedition. They recognize Tannhäuser and ply him with questions regarding his long disappearance. He evades their questions. Wolfram urges him to return to court, saying that Elizabeth, the Landgrave's niece, has long held his memory dear. The erring knight is filled with shame at the thought of this pure love which he has cast aside, and promises to return with his friends.

Act II

Hall of Wartburg Castle. All is in preparation for another great tourney of song, in which the best singers of the realm are to contest. The art of Tannhäuser is well known and it is believed that he will be an easy victor. Before the assembling of the guests, Elizabeth enters to see that all is in readiness, and here Tannhäuser finds her and learns that she has continued to love him faithfully. He obtains her forgiveness and retires to don his minstrel robes. The ladies and lords assemble, being greeted in stately fashion by the Landgrave and his niece. Last of all enter the minstrel knights. Wolfram sings of a love ennobling and spiritual as the highest type of bliss. Tannhäuser remembers his unlucky promise to Venus and answers him in scorn, saying that such love is paltry compared with

other delights which he might perchance reveal. Being pressed for an explanation by other angered knights, he launches into a wild song in praise of Venus. The court is horrified. The ladies leave in haste and the knights press around the daring minstrel with drawn swords ready to slay him. Elizabeth throws herself before him and pleads for the unhappy man's life. They finally allow him to go unscathed on condition that he join the pilgrims, who now pass by on their journey to Rome, and there obtain the forgiveness of the Pope. The repentant Tannhäuser sets forth.

Act III

The Valley of Wartburg. Several months have passed by without news of Tannhäuser. Both Elizabeth and Wolfram await him. Wolfram's friendship is unselfish, as he himself has long loved the maiden who pines over the wanderer's departure. The pilgrims return from Rome, and she comes to the wayside cross to look for him among them. But he does not appear, and, broken-hearted, she returns to the castle and soon breathes her last. Wolfram enters, comparing her pure bright spirit to the evening star which shines upon him. A haggard stranger now appears, who proves to be Tannhäuser returning without the Pope's forgiveness. The latter refuses to pardon him until his pilgrim's staff blossoms with leaves. Tannhäuser is ready to return to the haunts of Venus, and she now appears and beckons him. But Wolfram pleads with him and prevails upon him to deny her. He does so, and the vision vanishes. Mourners bring forward the bier upon which rests the body of the maiden, and while Tannhäuser kneels beside it, his troubled spirit is also released. At this moment, messengers come from the Pope, bearing the pilgrim's staff. A miracle has happened. The staff has put forth green leaves.

LOHENGRIN

(*Lo'-hen-grin*)

Romantic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Weimar, August 28, 1850.

SCENE: The Scheldt, Flanders.
TIME: The Tenth Century.

CAST

HENRY I, *King of Germany* (Basso).
FREDERICK OF TELRAMUND, *a nobleman* (Baritone).
ORTRUD, *his wife* (Contralto).
ELSA OF BRABANT (Soprano).
LOHENGRIN, *the Knight of the Swan* (Tenor).
HERALD (Baritone).
Courtiers, Soldiers, Citizens, Servants.

ARGUMENT

The basis of "Lohengrin" is a legend connected with one of the Knights of the Holy Grail. These knights are pledged to succor the oppressed at any time, and it is in an adventure of this sort that the Knight of the Swan appears.

ACT I

The Banks of the Scheldt. According to ancient custom, the King of Germany holds a public outdoor court in which he hears complaints and tries all cases which may be brought before him. Frederick of Telramund, an unscrupulous nobleman, appears before this court and claims the Duchy of Brabant. He has been acting as regent during the minority of Godfrey and his sister Elsa, and now claims that the maiden has made away with her brother in order to seize the dukedom. Elsa is summoned to defend herself and declares her innocence. She is willing to leave the merits of her cause to a trial by combat, stating that she has seen in her dreams a resplendent knight who promised to come to

her assistance. Frederick agrees to meet any champion she may secure, and while the Herald issues the summons Elsa sinks on her knees in prayer. At first no answer is received, but on the bugle again sounding, a magic boat drawn by a swan is seen far up the river. It draws to the shore and a knight, clad in glittering armor, steps forth and announces himself as Elsa's champion. He speedily overcomes Frederick, but grants him his life, and asks Elsa's hand in marriage. Only one condition is interposed. She is not to ask the knight's name and whence he came. She consents and all rejoice at the happy outcome of events.

Act II

The Courtyard and Cathedral. On the night before the wedding of Elsa and her champion, Frederick and Ortrud, his wife, wander into the deserted courtyard. They have been banished from the country, but Ortrud revives her husband's drooping spirits by her plans to deceive Elsa, whom she is to persuade to ask the forbidden questions. Elsa receives Ortrud out of pity and grants her shelter.

Morning dawns and the people assemble. When all is ready for the ceremony and Elsa and her attendants are about to enter the church, Ortrud steps forward and accuses the knight of being a magician. Frederick also mounts the church steps and proclaims his wrongs. But the knight is undaunted, and, Elsa once more declaring her confidence in him, the procession continues.

Act III

Scene 1. The Bridal Chamber. Maidens precede the bridal couple singing the praises of the bride. Elsa and the knight enter and as they sit by the open window renewing their love vows, Elsa, who has not been able to get Ortrud's scoffing words out of her head, begins to chide her husband for concealing his identity from her. He tries to prevent her from asking the fatal questions, but she persists. At this moment a band of conspirators, headed by Telramund, rush into the room, but the knight easily defeats them all and strikes Telramund

lifeless. He then bids the attendants bear the body before the king, and promises to follow and tell all.

Scene 2. The Banks of the Scheldt. The court of the king is again assembled as the monarch prepares to set forth for war. The body of Frederick is borne in, and the knight follows it. He defends his act and then publicly reveals his identity. He is Lohengrin, a Knight of the Holy Grail and the son of Parsifal. Now he must return to the brotherhood, despite the tears of the penitent Elsa. The swan boat reappears, and as the knight kneels in prayer the swan disappears in the stream, and in its place steps forth Godfrey, Elsa's lost brother. Ortrud confesses that it was her magical arts which caused him to assume this shape. A fluttering dove takes the place of the swan and conveys the boat and Lohengrin on their return journey, while Elsa clasps her brother in her arms, but weeps for the loss of her husband.

THE NIBELUNGEN RING

(*The Nee-bel-oong-en Ring*)

I. *DAS RHEINGOLD*

(*Dahs Rine'-gold*)

(The Rhine-Gold.) A Music-Drama in Four Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, August 25, 1869, and authoritatively at Baireuth, August 3, 1876.

SCENE: Germany and Upper and Nether worlds.
TIME: Antiquity.

CAST

WOTAN, *the mighty* (Basso).
FRICKA, *his spouse* (Mezzo-Soprano).
DONNER, *god of thunder* (Basso).
FRÖH, *god of rain* (Baritone).
LOKI, *god of fire* (Tenor).
FREYA, *goddess of love* (Soprano).

ALBERICH, *a dwarf* (Baritone).
MIME, *a dwarf* (Tenor).
WOGLINDE, WELLGUNDE, FLOSSHILDE } *Rhine-maidens* { Soprano. Soprano. Contralto.
FAFNER, FASOLT } *giants* { Basso. Basso.
ERDA, *spirit of the Earth* (Contralto).
Gods and Goddesses, Dwarfs, and Spirits.

ARGUMENT

"Rheingold," the first of the four operas forming the "Ring" series, tells the story of how the magic ring came to be made, and how its curse rested upon all who came in contact with it, whether gods or men.

ACT I

The Bottom of the River Rhine. Down in the bed of the River Rhine a mass of pure gold has been hidden. It is magic treasure, conferring upon its owner boundless power, but whoever possesses it must forswear love. The three Rhine-maidens have been entrusted with the duty of guarding the gold, and they turn the task into a sport, singing and dancing among the grottoes beneath the water, but never venturing far from their charge. Alberich, the dwarf, greedy for gold, surprises them one morning in their games. They coquet with him and lead him on, finally letting him know the secret of the gold. He pretends to be interested in them and indifferent to the treasure, but when their carelessness gives him an opportunity he seizes upon the glittering mass and makes off with it, declaring that he will forswear love forever in order to be master of the world.

ACT II

The Gardens of Walhalla, Abode of the Gods. The giants Fasolt and Fafner have built the beautiful castle Walhalla for the abode of the gods. Loki, the god of fire, who is the embodiment of deceit, has persuaded Wotan the mighty to accept the giants' terms for their

labor, and when they have completed the stupendous task they demand Freya, goddess of love, as their reward and carry her off despite the entreaties of all the other immortals. Without the presence of Freya the flowers wither and die, the trees refuse to bear fruit, and the gods begin to grow old. The only way in which the giants can be induced to restore the goddess is by a bribe of the magic gold. Wotan and Loki go in search of this treasure, which is now jealously guarded by the dwarfs in the earth-caverns.

Act III

The Dwarfs' Caverns. Alberich gloats over his treasure, and to watch over it more carefully he has commanded Mime, the smith, to fashion for him a tarnhelm or invisible cap which enables him to assume any shape he pleases. He has also fashioned from the gold a ring which confers upon its wearer power over gods and men. Wotan and Loki enter to confer with Alberich and he boastingly displays his powers by changing himself first into a dragon and then into a toad—the last at a sly suggestion from Loki. Wotan then quickly places his foot upon the toad, and will not release his squirming victim until he has given up all his treasures, including the cap and the ring. Alberich, however, puts a curse upon all who shall hereafter wear the ring.

Act IV

The Gardens of Walhalla. The gods carry the gold in triumph to Walhalla, and the giants are summoned to the parley. They return with Freya, and the treasure is heaped before her to excite their cupidity. Wotan secretly hopes to retain the cap and the ring, but they insist upon these also and threaten otherwise to carry off the goddess again. Wotan is compelled to yield, although he foresees in the terms the ultimate destruction of the gods. The curse of the ring is shown in an immediate quarrel between the giants, in which Fafner kills Fasolt. While the gods pass over a rainbow bridge to their new mansion of Walhalla, the voices of the Rhine-maidens are heard below lamenting their loss.

THE NIBELUNGEN RING

II. *DIE WALKÜRE*

(*Dee Vahl-kee-reh*)

(The Valkyrie.) Music-Drama in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, June 24, 1870, and authoritatively at Baireuth, August 14, 1876.

SCENE: The Forests of Germany.
TIME: Antiquity.

CAST

WOTAN, *the mighty* (Basso).
FRICKA, *his spouse* (Mezzo-Soprano)
HUNDING, *a warrior* (Basso).
SIEGLINDE, *his wife* (Soprano).
SIEGMUND, *her brother* (Tenor).
BRUNHILDE, *a Valkyr* (Soprano).
OTHER VALKYRIE (Sopranos).

ARGUMENT

In order to understand the purport of "Die Walküre" as related to the "Ring," a certain amount of narrative is necessary which is not represented upon the stage.

Wotan, foreseeing the doom of the gods because they are pledged to respect the power of the magic ring, endeavors to protect Walhalla by creating a band of Valkyrie or warrior-maidens whose duty it is to convey on their winged steeds the bodies of the noblest warriors, slain upon the field of battle, to the abode of the gods, where these warriors will live again a mighty race to defend Walhalla. Upon the earth, also, Wotan has begotten two children of his own, Siegmund and Sieglinde, who grow up in ignorance of each other.

ACT I

The Forest Hut of Hunding. The hut of the warrior, Hunding, is built around the great trunk of an ash tree, which pierces the center of the roof. Here Hunding

dwells with his wife, Sieglinde, whom he has carried away from her home in childhood, against her will. She has been promised a protector, however, by a mysterious stranger who drives his sword up to the hilt in the ash; and the protector will be known by his ability to withdraw the weapon.

On the night when the scene opens, Hunding is away, and Sieglinde opens the door to an exhausted stranger who begs food and drink. It is Siegmund, a mortal enemy of Hunding, who has taken refuge here against his foes. Hunding, returning, finds him here and grants him hospitality for the night, but challenges him to combat the next morning. Meanwhile Siegmund and Sieglinde feel irresistibly drawn to each other. When Hunding retires, the woman prepares a sleeping potion which holds him in a stupor. She tells her story to Siegmund and they discover their near relationship. He finds that he can easily draw the sword from the oak (it was Wotan who placed it there), and the two flee forth into the forest.

Act II

A Mountain Pass. It has been the will of Wotan that his two earth children shall meet and mate, but he finds unexpected opposition to his plan from Fricka, his spouse. She is scandalized by this infraction of marital laws, and demands that he punish the guilty pair. He is finally prevailed upon to summon Brunhilde, his favorite among the Valkyr maidens, and he charges her to deliver over Siegmund to his enemy. Brunhilde pleads for the warrior, but in vain; she must on no account disobey this mandate even though she knows it is against the wishes of Wotan himself. She encounters the lovers in a mountain pass, whither they are being pursued by Hunding, and warns Siegmund of his fate; but resolves to shield him at any cost. Hunding now engages him in battle. The Valkyr protects Siegmund. Wotan appears and shivers Siegmund's sword, and the latter is slain by Hunding, who is struck down by Wotan. Brunhilde flees from the wrath of Wotan, carrying with her Sieglinde, whom she conceals.

Act III

Haunt of the Valkyrie. Wotan goes forth to seek and punish his disobedient Valkyr. Brunhilde implores her sisters to succor her, but they are fearful of Wotan's anger. They promise, however, to watch over Sieglinde. The latter is comforted by Brunhilde and told that she shall have a son who will prove the greatest of heroes; meanwhile she is to hide from gods and men, and preserve the broken bits of the sword of Siegmund. Wotan approaches and orders Brunhilde to stand before him. A stormy and pathetic scene ensues, in which he at first consigns her harshly to a fate worse than death. She is banished from Walhalla and is to fall asleep, to be claimed upon waking by the first passer-by. Her entreaties finally mitigate this sentence, and Wotan places her upon an almost inaccessible mountain peak hedged round about by magic flames. Only a hero would pierce this circle of flames, and such a hero shall claim Brunhilde as his wife.

THE NIBELUNGEN RING

III. *SIEGFRIED*

(*Seeg'-freed*)

Music-Drama in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Baireuth, August 15, 1876.

Scene: The German Forests.
Time: Antiquity.

CAST

Wotan, *the mighty* (Basso).
Siegfried, *the hero* (Tenor).
Mime, *the smith* (Tenor).
Alberich, *the dwarf* (Baritone).
Fafner, *the dragon* (Basso).
Brunhilde, *a Valkyr* (Soprano).
The Wood Bird (Soprano).

ARGUMENT

"Siegfried" continues the story of the Ring at a period some twenty years later than the events of "Die Walküre."

As Brunhilde has foretold, Sieglinde bears a son to the slain Siegmund, and she also dies at the child's birth. He is sheltered by Mime the dwarf, who teaches him the smith's trade. But Siegfried, as he is called, has the blood of warriors and hunters in his veins, and soon domineers over the craven fellow.

Act I

The Forest Forge of Mime. When Siegfried has arrived at young manhood he orders Mime to forge for him a sword; but none which is made suits him; he speedily breaks them all. The fragments of Siegmund's sword have been preserved, and one day in the young man's absence Wotan enters the smithy and tells Mime that Siegfried is destined to forge from these fragments an invincible weapon. This makes Mime more frightened than ever, but he cannot stay the hand of fate. The young hunter, returning, is disgusted with Mime's work, and seizing the pieces of the old sword forges his own weapon. When it is cooled and tempered he tests it my splitting the anvil in two from top to bottom. He calls the weapon "Helpneed."

Act II

The Forest before the Dragon's Cave. During all these years Fafner has guarded the magic gold jealously. The better to do so he has assumed the form of a dragon, who dwells within a cavern in the depths of the forest. On the outside loiters Alberich, the greedy dwarf, still trying to regain the treasure. Wotan finds him here and warns him that a hero is coming who is stronger than them all. Meanwhile Siegfried has been told of the dragon by Mime, who endeavors thus to frighten him, but the news only fires the young man's spirit, and he

resolves to christen the new sword in a combat with Fafner. On his way thither the Wood Bird sings to him warningly, but Siegfried does not understand and goes on his way. He summons Fafner from his lair and in the fight slays him. A drop of the dragon's blood touches his tongue, and instantly he understands the wood voices. The Bird has told him that Mime is trying to poison him. He is also told of the magical properties of the ring, which he puts on. He kills Mime, and follows the Bird, who tells of other adventures in store. The sleeping Brunhilde on the mountain-top, surrounded by fire, awaits a hero to awaken her. The Bird shows him the path up the mountain.

Act III

A Mountain Pass. Erda, the earth-spirit, has warned Wotan of the impending doom of the gods. He therefore resolves to stop Siegfried in his journey up the mountain. But the latter, undaunted, shivers the great Wotan's spear with his sword, Helpneed, and Wotan stands aside, knowing that the progress of events cannot be stayed. Neither is Siegfried deterred by the wall of flame which encircles the peak. He pushes through it and it dies away, leaving him unscathed. He finds Brunhilde in her warrior's garb, and awakens her. She discovers his identity, and willingly foregoes her immortal qualities for the sake of his love.

THE NIBELUNGEN RING

IV. *GÖTTERDÄMMERUNG*

(*Gur-ter-dem'-mer-oong*)

(The Dusk of the Gods.) Music-Drama in a Prelude and Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Baireuth, August 16, 1876.

Scene: The German Forests.
Time: Antiquity.

CAST

SIEGFRIED, *the hero* (Tenor).
BRUNHILDE, *the Valkyr* (Soprano).
GUNTHER, *a king* (Baritone).
GUTRUNE, *his sister* (Soprano).
ALBERICH, *the dwarf* (Baritone).
HAGEN, *his son* (Basso).
VALTRAUTE, *a Valkyr* (Mezzo-Soprano).
THE NORNS, *spinners of fate* (Mezzo-Sopranos).
THE RHINE-MAIDENS (Sopranos).

ARGUMENT

The last of the Ring, "Götterdämmerung," brings to a close the adventures and fates of the chief characters. The downfall of the gods is at hand, and the ring of the curse completes its fatal mission.

PRELUDE

The Norns, who control the fates of both men and gods, weave their thread of life, and it breaks. They know by this token that the destruction of all things is at hand. Siegfried parts from Brunhilde in order to go upon new adventures, but meanwhile gives her the ring to wear while he is gone. He takes with him the Tarnhelm, or invisible cap, and Helpneed, the sword, and Brunhilde lends him her steed to ride.

ACT I

Scene 1. Gunther's Court. Siegfried proceeds to the court of Gunther, a powerful king, who welcomes him cordially. Hagen, the cunning son of Alberich, is one of the court, and knowing of Siegfried's deeds, he brews the hero a drink which causes him to forget all his past. The memory of Brunhilde fades away, and he asks of Gunther the hand of his fair sister Gutrune in marriage. The King consents on condition that Brunhilde is secured for himself, and the forgetful Siegfried agrees to go with Gunther and compel her to yield.

Scene 2. A Mountain Pass. While Brunhilde awaits the return of her warrior, Valtraute, another Valkyr maiden, comes to plead with her to restore the ring to the Rhine-maidens. Thus only can the gods be spared from destruction. But Brunhilde answers scornfully that the gods have not been kind to her, and besides the ring is not her own. By means of the Tarnhelm, Siegfried assumes the shape of Gunther, and comes to claim Brunhilde as his wife. She struggles against him but is overpowered, and he wrests the ring from her finger. She is compelled to follow him back to Gunther's court.

Act II

Gunther's Court. The King publicly proclaims Brunhilde as his Queen, and gives Siegfried the hand of Gutrune. Brunhilde cannot understand this arrangement and suspects treachery when she sees the ring on Siegfried's hand. She upbraids him for fickleness and falseness, but he is still under the influence of the drug and pays little heed to her. Her former love turns to rage and she listens willingly to Hagen's plots to slay Siegfried. Hagen believes that he can thus secure the ring for himself. They falsely tell Gunther that Siegfried has been unfaithful with respect to Brunhilde; and the King finally agrees to his destruction.

Act III

Banks of the River Rhine. While Siegfried is out upon a hunting expedition, the Rhine-maidens beseech him to restore the ring to them, telling him that thus only can he escape death. But Siegfried is fearless and will not yield it up under a threat. Gunther, Hagen, and other hunters join him, and while they rest they ask Siegfried to relate his adventures. The drug has begun to wear off and Siegfried tells of his past. When he comes to the meeting with Brunhilde, he stops, puzzled, to watch the flight of some ravens. At this moment Hagen drives his spear in between Siegfried's shoulders, and the latter falls dying. But his memory is clear and he calls for Brunhilde. Both Hagen and Gunther try

to seize the ring, and in the struggle the King is killed. The retainers are in an uproar. Gutrune bewails the loss of her husband and her brother. But Brunhilde, who has learned the truth, comes in and bids the tumult cease. She orders a funeral pyre to be built, and the body of Siegfried to be placed thereon. Mounting it, she also is consumed. The waters of the Rhine rise and engulf all, including Hagen, who has tried to seize the ring, and the cursed emblem is at last restored to its rightful owners. In the sky a great blaze is seen. It is the destruction of Walhalla with all the gods.

TRISTAN AND ISOLDE

(*Tris-tahn and Ee-sohl-deh*)

Tragic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, June 10, 1865.

SCENE: Cornwall, Brittany, and the Sea.
TIME: Antiquity.

CAST

MARK, *King of Cornwall* (Basso).
ISOLDE, *his Queen* (Soprano).
TRISTAN, *a knight* (Tenor).
KURVENAL, *his servant* (Baritone).
MELOT, *a knight* (Baritone).
BRANGAENE, *Isolde servant* (Contralto).
STEERSMAN (Tenor).
SHEPHERD (Tenor).
Courtiers, Knights, Servants.

ARGUMENT

The story of "Tristan and Isolde" is adapted from a romance by Gottfried of Strasburg, telling of the conflict between love and duty in the hearts of two lovers of medieval days.

Act I

On Shipboard. Tristan, a valiant knight, has been involved in many adventures. In Ireland he has met the beautiful Princess Isolde, and incurred her enmity by killing Morold, an unworthy knight, who was her betrothed. Tristan also was wounded, and the maiden's heart softened toward him as she nursed him back to life. He afterwards gives so glowing an account of her charms, that his royal master, King Mark of Cornwall, desires her for his wife; and Tristan is sent to conduct her to Cornwall. The Princess comes most unwillingly as she secretly prefers Tristan, but his lips are sealed on account of his mission. On shipboard he treats her with the most scrupulous courtesy, but will not allow himself to come under her influence. She sends her attendant, Brangaene, to summon him, but he makes excuses. Angered, Isolde orders Brangaene to brew a deadly poison for Tristan, and when he finally appears in answer to her repeated requests, she asks him to drink a toast. Tristan neither knows nor cares as to the nature of the drink, but takes it without protest. She purposes to drink also and thus perish with him. But Brangaene has brewed a love potion instead, and the two, after drinking, look into each other's eyes with their mutual passions increased tenfold.

Act II

The Castle of King Mark. Tristan despairingly completes his mission and conducts Isolde to the King. But the two lovers plan a last meeting, and Melot, who has pretended to be Tristan's friend, arranges a hunting expedition, in order to draw the King and his retainers from the castle. It is night, and Tristan is summoned by a torch in Isolde's window. Brangaene keeps watch from the tower. In the midst of their bliss, the lovers are warned by her that the King is returning; and Kurvenal, Tristan's servant, also rushes in bidding him flee. But it is too late. Melot has betrayed his friend, and King Mark confronts the guilty pair in dignified sur-

prise. Tristan is overwhelmed with shame, but when Melot makes a sneering remark, he draws his sword. The two fight and Tristan falls wounded.

Act III

Scene 1. A Castle Ruin in Brittany. The wounded knight is suffered to depart by the generous King, and is conveyed by Kurvenal to a deserted castle on the coast of Brittany. But his anguish of soul and desire for Isolde prevent his wound from healing. In despair, Kurvenal sends to Isolde, who is also skilled in drugs. She answers that she will come in person, and the sick man is buoyed up by this hope. At last her ship is sighted—it nears the shore—and she lands. With a final effort Tristan rises to meet her, only to sink down exhausted and die in her arms.

Scene 2. The Same (usually omitted). King Mark and Melot follow Isolde. Kurvenal opposes their entrance and kills Melot, himself receiving a death-wound. The King learns from Brangaene of the love potion and hopeless passion of the two lovers whom he has separated, and feels only remorse for their fate.

DIE MEISTERSINGER

(*Dee My'-ster-singer*)

(The Master-Singers.) Comic Opera in Three Acts. Music by Richard Wagner. Book by the Composer. First produced at Munich, June 21, 1868.

Scene: Nuremberg.

Time: The Sixteenth Century.

CAST

Hans Sachs, *a cobbler* (Baritone).
Veit Pogner, *a goldsmith* (Basso).
Eva, *his daughter* (Soprano).
Beckmesser, *the town clerk* (Baritone).
Kothner, *a baker* (Basso).
Walter von Stolzing, *a Knight* (Tenor).
David, *apprentice to Sachs* (Tenor).

MAGDALENA, *maid to Eva* (Contralto).
WATCHMAN (Baritone).
Master-singers, Villagers, Servants, etc.

ARGUMENT

"Die Meistersinger" is the only comic opera that Wagner wrote. It deals with a historic time in Nuremberg when all the tradespeople wrote verses and indulged in singing contests, and may be regarded as Wagner's protest against artificiality.

ACT I

Interior of St. Catherine's Church. The whole town of Nuremberg is music-mad. The master-singers, or head men in this noble profession, hold public contests governed by rigid rules, and the victors are richly rewarded. Veit Pogner, the goldsmith, finally announces that at the next contest he will bestow his daughter's hand upon the successful man. Beckmesser, the town clerk, is overjoyed at this, as he has long paid court to the fair Eva, and thinks he can easily win the contest. But Eva has had no eyes for the clerk. She has noted the respectful attention of a young nobleman, Walter von Stolzing, who has met her at the Church and elsewhere. Hearing of the contest, Walter resolves to enter it, and is instructed in the rules by David, the apprentice of Hans Sachs. But when Walter first appears before the master-singers, Beckmesser keeps the score and marks down so many mistakes that the young man is ruled out. Hans Sachs, the cobbler, is the only one who speaks in his favor.

ACT II

A Street in Nuremberg. On one side is Sachs' cobbler shop, on the other, Pogner's house. Eva finds an opportunity to meet Walter and console him for his lack of success. She says that she will not abide by her father's wishes, if some one else wins, but will elope with him. They hasten to conceal themselves as Beckmesser comes

out to sing a serenade under Eva's window. But the serenader is interrupted by the hammering and singing of Sachs in his shop. Then David appears and mistaking the attentions of Beckmesser as being directed to his own lady-love, he pounds the clerk over the head. Their cries draw the whole village upon the scene and a small-sized riot is in progress, which ends as suddenly as it began, when the watchman's voice is heard down the street.

ACT III

Scene 1. The Cobbler's Shop. While Sachs and his apprentice are at work, Walter comes in greatly elated. He says that he has dreamed a song so beautiful that, if he can set it down, it will win the prize. Sachs encourages him and they finally commit it to a manuscript. Beckmesser learns of this famous song and steals the manuscript, planning to sing it as his own. Eva comes in to try on some new shoes, and all plan for the coming contest.

Scene 2. An Open Field. The morning of the song-fest has arrived, and the different trade-guilds bring forward their noted singers. Sachs alone champions Walter, who is not concerned over the loss of his manuscript. His song is superior to the master-singers' rules anyway. Beckmesser tries to sing the stolen song, but his memory proves treacherous and he makes a laughable jumble of it. Walter is grudgingly allowed to follow and speedily wins all his hearers by his song. He is accorded the prize, and Pogner bestows upon him the hand of the happy Eva.

PARSIFAL

(*Par'-tsee-fal*)

Music-Drama in Three Acts. Music by Richard Wagner. Book by the Composer after the epic by Wolfram von Eschenbach. First produced at Baireuth, July 22, 1882.

SCENE: Montsalvat, in the Mountains of Spain.
TIME: The Middle Ages.

CAST

AMFORTAS, *Keeper of the Grail* (Baritone).
TITUREL, *his father* (Basso).
GURNEMANZ, *Keeper of the gate* (Basso).
PARSIFAL, *the guileless one* (Tenor).
KLINGSOR, *a magician* (Baritone).
KUNDRY, *his accomplice* (Mezzo-Soprano).
Knights of the Grail, Flower Maidens,
Servants, Villagers.

ARGUMENT

"Parsifal" deals with the legend of the Holy Grail, the cup which Christ blessed and which caught the blood from his wounded side. Both the cup and the spear which wounded him were found by Titurel and his Knights of the Grail, who founded a temple for their service at Montsalvat, in the mountains of Spain.

In his old age, Titurel appointed his son, Amfortas, as Keeper of the Grail. Klingsor, a magician, angered at not being elected a Knight, created an enchanted castle and garden nearby. He compelled Kundry, a woman who had laughed at Christ and was condemned to wander until her sin was expiated, to aid him. Kundry tempted Amfortas, who turned aside and was wounded by Klingsor with the sacred spear.

ACT I

The Forest of Montsalvat. Gurnemanz, the keeper of the gate, tells of the grievous condition of Amfortas. The wound made by Klingsor refuses to heal and is doubly painful when Amfortas tries to celebrate holy communion. For this reason the Temple service is being neglected. Amfortas is borne in on a litter in search of healing springs, and Kundry, who has repented her share in his woe, comes in bearing a balsam which she has procured with great difficulty. But it is written that he can only find relief from the touch of the sacred spear in the hands of the Guileless One, and him they await.

After Amfortas is gone, a wounded swan falls to the

ground, and while the keepers are angry over this desecration of their sacred grounds, a lad comes in triumphantly to claim his quarry. But when he is told that he is no better than a murderer, he grows penitent of his deed. Gurnemanz relents and takes him to a service in the Temple, but the utter ignorance of the lad (whose name is Parsifal) so annoys Gurnemanz that he bids the boy begone.

The Castle and Gardens of Klingsor. Several years pass by. The magician is greatly alarmed over tidings that a fearless young knight is coming, who has put his enemies to flight on every side. It is Parsifal grown to manhood. Klingsor summons Kundry to his aid, who obeys him most unwillingly. The castle sinks from view and in place of it are seen enchanting gardens in which the Flower Maidens dwell. As Parsifal comes by the garden, they sing to him seductively; but he turns a deaf ear to them. Then Kundry appears, a dazzling vision of loveliness, and bids him stay until she tells him of his parents, whom he does not remember. He tarries and she relates that he is the son of King Gamuret, slain in battle, and that his mother brought him up as an ignorant peasant in order to keep him from becoming a warrior. His mother—says Kundry—entrusted her with a last message and kiss. With this the enchantress leans over and presses a burning kiss on the young knight's lips; it was in this way that she had formerly betrayed Amfortas. Realizing his danger, Parsifal springs to his feet. Kundry summons the magician to her aid. Klingsor hurls the sacred spear at the knight, but he seizes it in mid-air and strikes Klingsor dead. The gardens vanish and only Kundry is left, an old woman, crouching upon the ground in terror.

Act III

Scene 1 Montsalvat. Gurnemanz, though grown old, is still the keeper of the gate, and Amfortas is still a sufferer from his grievous malady which will not heal nor let him die. The penitent Kundry lingers about the Temple as a hewer of wood and drawer of water. A strange knight appears faint and weary from his jour-

neys. It is Parsifal who has completed his self-imposed mission. He kneels in prayer, the sacred spear thrust before him in the soil. Gurnemanz recognizes in him the Guileless One whom he thrust rudely out of doors as a boy, and now ministers to him; while Kundry kneels and washes his feet. He baptizes her. The Temple bells sound for the noon-day service, and they array Parsifal in the white robes of a Knight of the Grail.

Scene 2. The Temple Interior. The aged Titurel, father of Amfortas, wishes to see the Holy Grail unveiled once more before he dies, but the pain-racked King shrinks from the task. He begs his knights to slay him and thus remove the curse. At this moment Parsifal enters bearing the spear. He touches the wound of Amfortas and it heals immediately. Parsifal then announces that he has been sent to take charge of the Grail, and he proceeds with the services. As the Grail is uncovered and held aloft, the aged Titurel expires with a smile upon his lips. The Temple is flooded with light, and a dove descends and alights upon Parsifal. Kundry, who has crept in unnoticed, falls at his feet and breathes her last—redeemed.

CARL MARIA VON WEBER

A German composer, born in Eutin, Germany, December 18, 1786. His father was a musician and the boy inherited not only this talent, but also painting and engraving. However, music was his grand passion, and he began composing as early as twelve years of age. He went on tour with his father, and about 1803 paid his first visit to Vienna, where he met Haydn. He became successively director of the opera at Prague and Dresden. In 1821 he produced "Der Freischütz" at Berlin, with great success. Five years later he superintended the première of "Oberon," at London. But his career was cut short, this same year, by death, June 5, 1826. His other operas include "The Forest Maiden," and "Euryanthe."

DER FREISCHÜTZ

(*Dair Fry'-sheets*)

Romantic Opera in Three Acts. Music by Carl Maria Von Weber. Book by Friedrich Kind, after an old legend in "Popular Tales of the 'Northern Nations.'" First produced at Berlin, June 18, 1821.

SCENE: Bohemia.
TIME: The Middle Ages.

CAST

OTTAKAR, *Duke of Bohemia* (Baritone).
KUNO, *his head game-keeper* (Basso).
AGNES, *his daughter* (Soprano).
ANNA, *her friend* (Mezzo-Soprano).
MAX, *a ranger* (Tenor.)
CASPAR, *a ranger* (Basso).
KILIAN, *a wealthy peasant* (Tenor).
A HERMIT (Basso).
ZAMIEL, *the evil one* (Speaking part).
Foresters, Villagers, Followers of the Duke, Servants.

ARGUMENT

The story of "Der Freischütz," or "The Sharp-shooter," is based upon a Teutonic legend that magical bullets may be cast which never miss their mark.

Act I

Estates of the Prince of Bohemia. The advancing years of Kuno, head ranger of the Duke of Bohemia, make the choice of a new head ranger necessary. Max, who is in love with Agnes, Kuno's daughter, is a candidate for the place, but in order to obtain it he must win in a sharp-shooting contest. At a preliminary trial, Max is unsuccessful, the peasant, Kilian, being the better marksman. Max is much cast down and therefore disposed to listen to the evil counsels of Caspar, who has already sold himself to the devil and who hopes to obtain respite by furnishing this new victim. Max is invited to try Caspar's gun, and is astonished to find that he can bring down an eagle from a great height. Caspar then tells him that he can obtain seven magical bullets which will hit any mark, but he must sell his soul for them. Max, undaunted, agrees to meet him at the Wolf's Glen at midnight.

Act II

Scene 1. Agnes' Room. Agnes is filled with forebodings over the coming contest. She has met a hermit in the forest, who has warned her of impending danger. Then, while she and Anna are in her room, at the very moment when Max tries the magic bullet, an ancestral portrait falls to the floor. Anna tries to calm her fears. She is not reassured when Max arrives and tells her that he must hurry away to an appointment at the Wolf's Glen.

Scene 2. The Wolf's Glen. Caspar awaits the arrival of his victim, and meanwhile tells Zamiel, the evil one, of his success. When Max arrives, the incantations are under way, and amid scenes of terror the magical bullets are cast.

Act III

Scene 1. Agatha's Room. Agatha is being prepared for her wedding with Max. She is still filled with foreboding, which is not lessened by finding that a box of flowers contains a funeral wreath. She is comforted, however, by a bridal wreath which the holy hermit has blessed.

Scene 2. Duke Ottakar's Camp. The marksman's tourney is in progress, and Max astonishes all the spectators by his skill. Only one remains of his store of magical bullets, and this one the fiend has in personal charge. The Duke orders Max to shoot at a dove flying through the forest. He obeys and a woman's shriek is heard. Agnes, in her wedding finery, has been struck; but she revives and it is found that the wreath blessed by the hermit has turned the bullet aside. The fiend cheated of his prey seizes upon the cursing Caspar, whose day of grace has expired. The horrified Max tells the story of the bullets and confesses his fault, whereupon the Duke imposes a year of penance before he can receive the post of head ranger or the hand of his bride.

EURYANTHE

(*Yoo-ree-ahn'-thee*)

Romantic Opera in Three Acts. Music by Carl Maria von Weber. Book by Helmine von Chezy. First produced at Vienna, October 25, 1823.

Scene: Castle Premery and Burg of Nevers, France.
Time: 1110 A.D.

CAST

Louis VI, *King of France* (Basso).
Adolar, *Count of Nevers* (Tenor).
Euryanthe of Savoy, *his betrothed* (Soprano).
Lysiart, *Count of Forest* (Baritone).
Eglantine von Puiset, *the captive daughter of a mutineer* (Mezzo-Soprano).

ARGUMENT

The story of Euryanthe is adapted from an old French romance, entitled "The Story of Gerard of Nevers and the beautiful and virtuous Euryanthe." It is reminiscent of Shakespeare's "Cymbeline," having the similar theme of virtue assailed and maligned, but triumphant over evil.

Act I

Scene 1. A Hall in the King's Palace. In the court of King Louis of France, Count Adolar pays a glowing tribute to the beauty and virtue of Euryanthe, his betrothed. All present applaud except Count Lysiart, who sneers at the chastity of women, and boasts that he could win Euryanthe. Adolar dares him to make the test, staking his fortune on the outcome. The King attempts to dissuade him from the foolish wager, but in vain.

Scene 2. The Palace Garden of Nevers. Euryanthe is discovered alone, but is soon joined by Eglantine, a captive maiden who is secretly in love with Adolar. In a moment of confidence, Euryanthe tells her the secret of a neighboring tomb, in which rests the body of Emma, her sister, who had poisoned herself, and whose ghost can find no peace until tears of innocent distress have been shed upon her ring. Eglantine decides forthwith to make use of this secret against Euryanthe, and takes Lysiart into her confidence when he presently arrives.

Act II

Scene 1. The Same Garden. Lysiart has tried vainly to win the favor of Euryanthe, and now deplores his failure. When hope of winning his evil wager seems lost, Eglantine brings him Emma's ring from the tomb, to use as evidence of Euryanthe's infidelity.

Scene 2. The King's Palace. Euryanthe and Adolar appear at court. They are confronted by Lysiart, who claims to be the victor. He displays Emma's ring, and Euryanthe is visibly confused at this evidence that she could not keep the secret of her sister's death. Her confusion is taken by Adolar to be evidence of her guilt

with Lysiart. He forfeits his lands and leaves the court in humiliation, taking Euryanthe with him.

Act III

Scene 1. A Forest. Adolar has taken Euryanthe to the wilderness to slay her, but on the way is attacked by a huge serpent. The maiden tries to shield him with her own body. He kills the snake, and renounces his intention of harming her. However, he deserts her in the forest. The King and a band of hunters arrive and rescue her. To him she tells the whole story of Eglantine's treachery. The King takes her back to the palace.

Scene 2. Garden of the Castle of Nevers. Adolar repents his hasty belief in the guilt of Euryanthe, and returns to Nevers to challenge Lysiart. He meets the wedding procession of Eglantine and Lysiart, and in the encounter Eglantine confesses her duplicity and passion for Adolar. In a rage, Lysiart turns and stabs her. The King appears upon the scene, vindicates Euryanthe, orders Lysiart to the scaffold, and restores Adolar to his possessions. The two lovers are reunited, and the soul of Emma is at peace, as tears of innocent distress have been shed upon her ring.

OBERON

(*Oh'-ber-on*)

(Or, The Elf-King's Oath.) Fairy Opera in Three Acts. Music by Weber. Book by James R. Planché. First produced at Covent Garden, London, April 12, 1826.

Scene: Fairyland, France, Tunis, and Arabia.
Time: Antiquity.

CAST

Oberon, *the Elfin King* (Tenor).
Titania, *his Queen* (Mute Character).
Puck, *his messenger* (Contralto).
Droll (Contralto).

HUON DE BORDEAUX (Tenor).
SCHERASMIN, *his esquire* (Baritone).
HAPOUN EL RASCHID (Baritone).
REZIA, *his daughter* (Soprano).
FATIMA, *her slave* (Soprano).
PRINCE BABEKAN (Tenor).
EMIR ALMANSOR (Baritone).
ROSCHANA, *his wife* (Contralto).
ABDALLAH, *a pirate* (Basso).
CHARLEMAGNE (Basso).
Fairies, Soldiers, Pirates, Courtiers, Ladies of the Harem, etc.

ARGUMENT

A fairy opera, the theme of which is taken from Wieland's poem of the same name. The musical score is in keeping with the graceful setting.

ACT I

A Fairy Dell. Oberon, the Elfin king, is out of sorts. He has had a quarrel with Titania the Queen, and he vows that he will not mend it with her until they can find a pair of human lovers who will be faithful to each other through thick and thin. To seek such a pair, the tricksy sprite, Puck, has wandered all over the world, but with ill success. He has, however, heard of a valiant knight in Burgundy, Huon by name, who has killed a son of Charlemagne, because of an insult. The Emperor decrees that in expiation he shall proceed to Bagdad, slay the Caliph's favorite, and wed the Caliph's daughter. Oberon on hearing this, decides that the young knight and the princess may be made to serve his hands.

ACT II

Near Bagdad. Oberon awakens Huon, to whom he has given a vision of the princess, and promises to aid him; then transports him to a wood near Bagdad. Huon learns that the Princess Rezia is betrothed to Prince Babekan, and the Caliph orders an immediate wedding.

Rezia now enters, with her maid, and Huon recognizes her as his dream vision. He fights Babekan and wounds him. By the aid of a magic horn which his squire blows they escape. Rezia willingly goes with Huon, as she also has had a vision of him.

Oberon now appears to the lovers and makes them swear to be true to each other, come what may. He conveys them to a port and they set sail for home. A storm arises, conjured up by Puck. The ship sinks and the pair are cast ashore. While Huon goes for help, Rezia is seized by pirates. Huon tries to save her but is wounded and left senseless.

Act III

The Emir's Garden. Rezia's maid and Huon's squire have been sold into slavery by the pirates. They report that Rezia is in the Emir's harem, and Huon sets out to rescue her. However, he meets by mistake with Roschana, the Emir's wife, who has fallen in love with him. While Huon is trying to escape from her wiles, the Emir enters and sentences him to death by fire. Rezia implores the Emir to pardon him, but the Emir will not listen to her, as she has scorned his own advances. He orders the two to be burned together. From this predicament Oberon at last rescues them, being summoned by the magic horn. The lovers are made happy at last, and Oberon and Titania are reconciled.

ALBERT WOLFF

A contemporary French composer, who has recently conducted French operas at the Metropolitan Opera House, New York. The only opera to his credit thus far, in America, is "The Blue Bird," based upon the play of Maurice Maeterlinck.

THE BLUE BIRD

(L'Oiseau Bleu.) Lyric Opera in Four Acts and Eight Scenes. Music by Albert Wolff. Book by Maurice Maeterlinck. First produced at the Metropolitan Opera House, New York, December 27, 1919.

SCENE: Fairyland.
TIME: The Present.

CAST

MYTYL, TYLTYL } *The woodcutter's children* { Tenor. Soprano.
FATHER TYL, *a woodcutter* (Baritone).
MOTHER TYL, *his wife* (Contralto).
BERYLUNE, *a fairy* (Soprano).
GRANDMOTHER TYL (Contralto).
GRANDFATHER TYL (Basso).
MATERNAL LOVE (Soprano).
JOY OF UNDERSTANDING (Soprano).
LIGHT (Soprano).
FATHER TIME (Basso).
BREAD (Tenor).
MME. BERLINGOT (Mezzo-Soprano).

A Little Girl, Two Lovers, Joy of Being Just, Joy of Seeing the Beautiful, Fairy, Night, Cat, Dog, Happiness, a Child, Sugar, Fire, Other Children, etc.

ARGUMENT

Maeterlinck's allegorical story for children and those of larger growth, "The Blue Bird," which was originally brought out as a play, has been utilized in this pleasing opera. The plot follows the book faithfully, only making certain omissions required for a musical setting.

Act I

Scene 1. Room in the Woodcutter's Cottage. It is Christmas Eve, and the two children of the woodcutter, Tyltyl and Mytyl, awake during the night and sit up in bed to watch the festivities in the great house across the way. Suddenly the door-latch is lifted; a little, humpbacked woman enters, who introduces herself as the Fairy, Berylune. She tells the children that her little daughter is ill and unhappy, and asks them if they will go in quest of the Blue Bird of Happiness. They agree, and she gives Tyltyl a green cap with a diamond which, turned one way, enables him to see the future. Tyltyl turns the diamond and immediately everything in the cottage is transformed. The furniture comes to life; the door of the clock opens, and the Hours come out and begin to sing and dance. The loaves of Bread become endowed with souls which, in the forms of little men, are pursued by Fire, a sullen, malicious fellow. The Cat and Dog are changed into persons. The Spinning Wheel hums madly. Water flows from the sink tap and begins to fight with Fire. The Lamp falls from the table with a crash, and its flame turns into a fairy of great beauty; she is Light.

Just then a loud knock is heard. It is the woodcutter returning. Tyltyl quickly reverses the diamond and the enchantment ceases. Berylune asks who will accompany the children on their mission to seek the Blue Bird. All except the Dog and Light refuse; but the time is so short that all have to go. The room grows dark, and when Daddy and Mummy Tyl enter they find the children sound asleep.

Scene 2. The Land of Memory. As the mists lift, the children see a peasant's hut and their dead grandparents sitting on a doorstep. Their little brothers and sisters come out of the house to greet them. Tyltyl catches a Blackbird which at first seems blue, but soon grows dull black. They regretfully go on their way.

Act II

Scene 1. The Palace of Night. Light shows them the way to the Palace of Night. Tyltyl challenges Night and demands the Blue Bird. Night gives him the keys to gloomy caverns wherein dwell the spirits of evil. Tyltyl opens a forbidden door to Destiny, and sees a beautiful garden. Myriads of blue birds hover about, but when the children catch some of them and show them to Light, the birds are lifeless. As they go into the forest, the Oak tree threatens them with death because they have presumed to catch the Blue Bird—the secret of man's happiness. Light comes to rescue the children.

Scene 2. The Garden of Happiness. In a fabulously sweet garden of peace and serenity they are greeted by a band of little Joys which laugh and dance, but do not aid them. Other greater Joys appear, among them the Joy of Understanding and the Joy of Being Just.

Act III

The Cemetery. The children enter alone in the darkness. At midnight Tyltyl turns the magic diamond, and the gravestones become changed to a fairy dell—the kingdom of the Future where they meet with the souls of children waiting to be born. Father Time summons them one by one. Light now tells the children that she has secured the Blue Bird and it is safely hidden under her cloak. She bids Tyltyl turn the diamond again so that they can escape.

Act IV

Scene 1. Doorway of the Woodcutter's Home. The time has come for leave-taking between the children and their comrades, Dog, Cat, Bread, Light, and all the rest. They have come back to the home of Tyltyl and Mytyl, but without the Blue Bird. Light and the other souls bid the children farewell.

Scene 2. Room in the Woodcutter's Cottage. It is morning. Mummy Tyl comes in to awaken the children. They begin to tell her of their strange adventures, and she is alarmed, fearing they are ill. As they talk, a neighbor comes in to ask the children if they will not lend their pet bird to her little girl who is sick. Tyltyl climbs up on a chair to get the dove, and exclaims, "Why it's blue! It's our Blue Bird!" Nevertheless he gives it to her; and later the neighboring child brings it back. She is well and happy. But as they play, the bird escapes and flies away. The children ask the audience, if they find it, to please give it back. "We need it to be happy later on," they say entreatingly.

ERMANNO WOLF-FERRARI

A German-Italian composer born in Venice, January 12, 1876. He took his name from both parents, his father being a celebrated German painter, August Wolf. Ermanno took naturally to music and was self-taught until seventeen, when he was placed under Rheinberger's instruction, at Munich. His composition, however, has revealed the Italian rather than the Teutonic influence. His operas include: "Cenerentola" (1900); "Le Donne Curiose" (1903); "I Quattro Rusteghi" (1906); "The Secret of Susanne" (1910); "The Jewels of the Madonna" (1911); and "L'Amore Medico" (1913).

LE DONNE CURIOSE

(*Lay don Cu'-ree-ohse*)

(The Inquisitive Women.) Comic Opera in Three Acts. Music by Ermanno Wolf-Ferrari. Book by Luigi Sugana. After the story by Carlo Goldoni. First produced at Munich, 1903.

SCENE: Venice.
TIME: The Eighteenth Century.

CAST

Venetians and members of an exclusive club:
OTTAVIO (Basso).
FLORINDO (Tenor).
PANTALONE (Baritone)
LELIO (Baritone).
LEANDRO (Tenor).
Six other members.

BEATRICE, *wife of Ottavio* (Mezzo-Soprano).
ROSAURA, *her daughter* (Soprano).
ELEONORA, *wife of Lelio* (Soprano).
COLUMBINA, *a maid* (Soprano).
ARLECCHINO, *a man-servant* (Basso).
Servants, Gondoliers, Townspeople, etc.

ARGUMENT

A rollicking farce comedy, which depicts the overweening curiosity of a group of women concerning a club to which their husbands belong, and the means they employ to satisfy their curiosity.

Act I

Scene 1. Room in a Club House. A group of Venetian gentlemen make merry in a quiet way at a club, from which their wives are excluded. Posted over the door is the sign, "No women admitted," yet their wives are by no means satisfied. They must know more about the mysterious club's proceedings. The men do nothing more reprehensible than play chess and give dinners, but they believe this is one way they can assert their independence. Pantalone invites the others to a dinner, and orders his servant to make preparations for it.

Scene 2. Room in Ottavio's House. Ottavio's wife Beatrice, her daughter Rosaura, and Eleonora, Lelio's wife, are deep in the discussion of this dreadful club. Columbina, the maid, is fully persuaded that the men are on the hunt for buried treasure. They cross-examine Arlecchino—who is Columbina's suitor—with little success. Ottavio, the next to enter, also undergoes examination. Finally, Florindo, a young gallant, who is in love with Rosaura, calls, and between mistress and maid they pump out of him that the password of the club is, "Here's to friendship!"

Act II

Scene 1. A Room in Lelio's House. Eleonora searches her husband's pockets for the keys to the clubhouse. Lelio interrupts this wifely privilege, and there is a spirited scene, after which the testy gentleman departs.

Scene 2. A Room in Ottavio's House. Rosaura and Columbina tell Beatrice that they have learned the password. Their next task is to get the keys. This Colum-

bina accomplishes by changing the keys in her master's coat for others. She then plans to don male attire and go to the club. The other women also set forth, with the exception of Rosaura, whom they deem too young; but she prevails upon Florindo to lend her his keys.

Act III

Scene 1. Street Outside of the Clubhouse. This scene is a confusion of missing keys and passwords. First, Eleonora appears, but drops the keys she has stolen from her husband. Next enters Columbina, disguised as a man, only to be discovered by Pantalone and forced to deliver her keys. One after another of the members now arrives, only to discover that his keys are missing. Pantalone has his suspicions of them all, but lets them in. Then enters Rosaura, masked. Florindo pounces upon her and seizes her keys, only to find that it is his sweetheart. Nevertheless, he chides her for her duplicity. After the men have all gone within, the women come again upon the scene, and by threatening and bribing Arlecchino by turns, they induce him to let them into the clubhouse.

Scene 2. Dining Hall of the Club. At the back is an opaque glass door, and behind it the inquisitive women take turns at peeping into the sacred precincts. They find nothing more sensational than the dinner in progress, given by Pantalone to his friends. In their eagerness to see better, the women tumble through the door. The startled diners term it a veritable "shower of women." Howbeit, they forgive them, and the women themselves are delighted to find that their fears were unfounded. All join in a dance. Arlecchino obtains the hand of Columbina, and Florina that of Rosaura. The party closes with the toast, "Here's to friendship!"

THE SECRET OF SUSANNE

(Il Segreto di Susanna.) Interlude in One Act. Music by Ermanno Wolf-Ferrari. Book by Enrico Golisciani. First produced at Berlin, 1910.

SCENE: Piedmont.
TIME: The Present.

CAST

COUNT GIL, *a Piedmontese* (Baritone).
SUSANNE, *his bride* (Soprano).
SANTE, *butler* (Silent).

ARGUMENT

The secret of Susanne, though quite little, makes a cloud large enough to threaten the serenity of the honeymoon, owing to an otherwise rational man's detestation of smoking.

Scene, Drawing-Room in the Count's Château. Count Gil and his bride Susanne are spending their honeymoon at the Count's château in Piedmont. With the connivance of Sante, the butler, Susanne secretly indulges in her passion for smoking, but Gil detects the smell and questions Sante, who gives him to understand that no one in the house is responsible. The Count at once concludes that the culprit must be a visitor—a rival—and when on embracing Susanne he detects the odor in her hair, he finds his suspicions confirmed. Susanne, thinking her husband's accusations refer to her little weakness, makes light of the affair, but Gil, with the graver matter in mind, is amazed at her levity, and a stormy scene ensues, culminating in the overturning of flowers, furniture, and bric-a-brac. When the air is comparatively clear again, Susanne once more arouses her husband's suspicion by reminding him of an engagement with friends. He leaves her, however, and goes out. Susanne is now free to light and enjoy a cigarette. Suddenly Gil returns and pounces upon her, seizing her roughly by the hand and burning himself with the cigarette. Straightway he realizes the

absurdity of his suspicions, and in penitence even goes so far as to offer to acquire the obnoxious habit himself. They light cigarettes together, and the serenity of the honeymoon is undisturbed by any other cloud.

THE JEWELS OF THE MADONNA

(I Giojelli Della Madonna.) Dramatic Opera in Three Acts. Music by Ermanno Wolf-Ferrari. Book by C. Zangarini and E. Golisciani. First produced at Berlin, December, 1911.

SCENE: Naples.
TIME: The Present.

CAST

MALIELLA, *adopted daughter of Carmela* (Soprano).
CARMELA, *Gennaro's mother* (Mezzo-Soprano).
GENNARO, *a blacksmith* (Tenor).
RAFAELE, *chief of the Camorrists* (Baritone).
Camorrists, Street-sellers, Townsfolk, etc.

ARGUMENT

The scene of action is modern Naples. The plot hinges on the rivalry of Gennaro, a blacksmith, and Rafaele, a Camorrist leader, for the love of Maliella.

ACT I

A Small Open Square by the Sea. Afternoon. A merry crowd in a small public square awaits the festival procession in honor of the Holy Virgin. Maliella escapes from her house with disheveled hair and disordered dress, protesting against the restraint of her foster-mother. After some banter with Gennaro she sings a challenging song, inviting the assembled crowd of youths to kiss her. An impromptu dance ensues, she is whirled in and disappears, but soon returns followed by Rafaele. She repels him, and when he seizes her to kiss her, stabs him in the hand with a pin drawn from her hair. He hesitates, then kisses the wound, swearing she shall be

his, and, as she replaces the pin in her hair, thrusts a flower in her bosom, which she snatches forth and flings to the ground. The procession comes in sight, and he stays by her, pleading. As the Madonna passes, he offers to risk his soul for her, by placing the jewels of the Madonna round her neck. Terrified at the thought, she shrieks, while Rafaele and his fellow-Camorrists laugh. As she is about to enter her home again, Rafaele throws her the flower she has rejected, and this time Maliella places it between her lips and goes within.

Act II

Garden of Carmela's House. Evening of the same day. Maliella is with Carmela and Gennaro; the festival is not yet over. Carmela leaves them, and Gennaro begins to plead with Maliella, but she complains of the monotony of her life and threatens to leave her home. Gennaro begs for a farewell kiss, and losing control, clasps her in his arms and pours out his passion for her. Maliella escapes from him and proclaims her love for Rafaele, tauntingly repeating the Camorrist's offer to risk his soul for her by robbing the Madonna of her jewels. She returns to the house and Gennaro breaks down. The thought of Rafaele's boast possesses his mind, and his distraught fancy leads him to imagine that only by himself obtaining these jewels can he hope to win Maliella's love. He takes keys and tools with him and locks the garden door after him. Rafaele comes with his fellow-Camorrists to serenade Maliella. She enters the garden and he embraces her through the bars till warned away by the approach of Gennaro, who enters looking like a ghost. In answer to her cry he responds "For you!" and discloses the stolen jewels of the Madonna. She screams, but Gennaro assures her that the Virgin has already forgiven his crime. Fascinated by the jewels glittering in the moonlight, she moves slowly toward them and clasps them about her head, neck and wrists. The sight of the gems calls up the vision of Rafaele to her mind and possesses her utterly; all thought of Gennaro fades and, as if in a trance, she yields herself to him.

Meeting-place of the Camorrists. It is the night of the festival. Some of the Camorrists lie about sleeping, others come in from various expeditions. Rafaele enters and is boisterously greeted. After he has eaten he sings of the charms of Maliella, which piques the Camorrist women, and they begin a wild, bacchic dance, that by degrees degenerates into an orgy. Suddenly there is a loud knocking, and Maliella bursts in, disheveled, pallid and bareheaded. Rafaele forces her terrible secret from her, and at the first mention of Gennaro's name commands his comrades to bring him his rival, alive or dead. Furious at the derision of his fellows following Maliella's confession, Rafaele spurns her brutally, and she falls to the ground, disclosing the jewels. Gennaro rushes in, pursued by the Camorrists, and seeing Maliella cries her name. Filled with consuming hatred, she shrieks that he is accursed, tells how he robbed the Madonna, and, flinging the jewels at his feet, rushes out, crying despairingly, "To the sea!" The wind, whistling through the den, blows out the candles one by one. The company flees, filled with superstitious terror, and Gennaro is left alone. He, not having obtained death from the hands of the Camorrists, crawls to a rude altar beneath a fresco of the Virgin and, craving pardon for his sacrilege, stabs himself. A crowd, armed with various weapons, bursts into the den, seeking vengeance on the sacrilegist. At the sight of Gennaro dead before the Virgin they halt, awe-stricken, on the threshold.

L'AMORE MEDICO

(*Lah-mo-re Med'-i-co*)

(Dr. Cupid.) Opera Buffa in Two Acts. Music by Ermanno Wolf-Ferrari. Book by Enrico Golisciani. After the Comedy by Molière, "L'Amour Medecin." First produced at the Royal Opera House, Dresden, December 4, 1913.

SCENE: France.
TIME: The Seventeenth Century.

CAST

ARNOLFO, *a wealthy landowner* (Basso).
LUCINDA, *his daughter* (Soprano).
CLITANDRO, *her admirer* (Tenor).
LISETTA, *her maid* (Contralto).

TOMES	*physicians*	Basso.
DESFONANDRES		Basso.
MACROTON		Baritone.
BAHIS		Tenor.

A NOTARY (Basso).
Friends, Servants, etc.

ARGUMENT

An amusing play of manners, based upon Molière's famous comedy in which a selfish father, who tries to keep his daughter from marrying, is outwitted by Dr. Cupid. Incidentally, the author satirizes the medical profession of his day.

ACT I

Villa of a Wealthy Landowner. Arnolfo, a self-centered old fellow, is much concerned over his daughter's indisposition. He cannot find what is wrong with her, but she seems to be languishing away. He still treats her like a child, although she is a young woman, as he does not want her to grow up and leave him. When she enters, garbed childishly, he presents her with dolls and toys, and even sings a lullaby to her. She remains indifferent, and in an unguarded moment he asks if some young coxcomb has gained her affections. "Yes, papa!" she answers at once. The old man is vexed and is not improved in humor when Lisetta, the pert maid, interposes, saying boldly that what Lucinda needs is a husband. Away he goes in a rage. Presently a serenade is heard. It is the voice of Clitandro, a young gallant, who throws a rose through the window. Lucinda is so perturbed that she cannot answer him. Arnolfo returns and soliloquizes about the time when his daughter will be too old to marry and so will take care of him, as all

daughters should. While thus musing he falls asleep, and is only awakened by Lisetta's outcries. Her mistress is very ill. "A doctor! a doctor, quick!" There is general confusion, and the act ends with the entrance of four doctors, while Lisetta departs slyly to fetch a fifth of her own choosing.

Act II

Salon in Arnolfo's Home. The four doctors are discovered in learned and solemn consultation. At first each listens to the others with deference, but as they fail to agree the argument becomes heated and blows are imminent. When Arnolfo enters to learn their verdict they confuse him with high-sounding Latin words, and end by demanding big fees—which he pays before he realizes that they haven't told him what to do for his daughter. Lisetta now ushers in Clitandro, dressed as a physician. He says that he is a doctor of sick hearts. Arnolfo retires to an anteroom and watches uneasily while the new doctor holds the fair patient's hand unnecessarily long. Clitandro finally states that Lucinda's malady is mental. She only imagines that she wants a husband—so the best way to cure her is to pretend to give her one. He himself will be the victim, if she will ask for his hand. This the patient agrees to do, and Arnolfo, entering into the spirit of the joke, agrees to bestow half of his property on the couple. A notary is called in to draw up the various contracts, all of which are supposed by the father to be bogus. A ceremony is performed, and then Lisetta ushers in a group of merrymakers who are in the plot, and who tell the astounded father that the marriage is genuine. He tries to pursue the couple, but is hemmed in on all sides; while Lisetta gives him one of his dolls to console him.

RICCARDO ZANDONAI

An Italian composer, born at Sacco, Trentino, May 28, 1883. He was a pupil of Gianferrari, at Rovereto; and later of Mascagni. He has written half a dozen operas, among them, "Conchita" (1911), and "Melenis" (1912). His best known work, however, is "Francesca da Rimini."

FRANCESCA DA RIMINI

(*Frahn-ches'-ca da Rim'-e-nee*)

Grand Opera in Four Acts. Music by Riccardo Zandonai. Book by Tito Riccordi, after the drama by Gabriele D'Annunzio. First produced at the Reggio Theatre, Turin, February 4, 1914.

SCENE: First act, Ravenna, then Rimini.
TIME: The Thirteenth Century.

CAST

GIOVANNI, *the lame* } *sons of* { Baritone.
PAOLO, *the beautiful* } *Malatesta* { Tenor.
MALATESTINO, *the one-eyed* } *da Verrucchio* { Tenor.
OSTASIO, *son of Guido Minore da Polenta* (Baritone).
SER TOLDO BERARDENGO, *a notary* (Tenor).
A JESTER (Basso).
A BOWMAN (Tenor).
TOWER WARDEN (Baritone).
FRANCESCA, *daughter of Guido and sister of Ostasio* (Soprano).
SAMARITANA, *sister of Francesca and Ostasio* (Soprano).
BIANCOFIORE } *attendants to Francesca* { Soprano.
GARSENDA } { Soprano.
ALTICHIARA } { Mezzo-Soprano.
DONELLA (Mezzo-Soprano).
SMARADI, *a slave* (Contralto).
Bowmen, Archers, and Musicians.

ARGUMENT

An opera written around one of the world's famous tales of unrequited love—the story of Paolo and Francesca.

Act I

The House of Polentani, Ravenna. Francesca, the beautiful daughter of Guido da Polenta, is to be given in marriage to Giovanni, a son of Malatesta. There are two other sons, Malatestino, a one-eyed fellow, and Paolo, a handsome young man. Knowing that the maiden would refuse to wed Giovanni, who is a cripple, Paolo is sent to represent him at the betrothal. Francesca falls a victim to this plot which has been hatched for political reasons, and falls in love with Paolo at first sight—a passion which he reciprocates.

Act II

Tower Room in the Castle of the Malatestas. Francesca has been tricked into marriage with Giovanni, who is called Gianciotti the Lamester, and nurses in her heart a deep grudge against Paolo for his share in the deception. Paolo seeks her and pleads forgiveness. He does not attempt to conceal his love for her, and now would welcome death. The Malatesta castle is being besieged by the enemy at this moment, and the tower room is the center of warlike activity. Paolo steps out on the parapet to confront his foes, leaving off his helmet and shield. But Francesca, forgetting all save her love for him, rushes out to shield him from danger with her own body. Neither of them is injured; their foes are driven off; and Gianciotti enters the room to tell his brother that he, Paolo, has been appointed to an important post in Florence, for which city Paolo departs.

Act III

Apartment of Francesca. In her sumptuous room, Francesca is beguiling her loneliness by reading aloud to her women, from an ancient tome, the story of

"Lancelot and Guinevere." During the reading, Paolo is announced, and the attendants retire. He has been unable to remain away at Florence. He and Francesca still make every effort to conceal their mutual passion. They take up the old love story and begin to read it together. But when they come to the passage where Queen Guinevere "takes him by the chin and slowly kisses him on the mouth," they suit the action to the words.

Act IV

Scene 1. Hall of the Castle. Malatestino, the one-eyed brother, has also become infatuated with Francesca, and tells her that he would go to the length of poisoning Gianciotti. She repulses him in horror. They hear a disturbance from a neighboring dungeon, in which a political prisoner is held. Malatestino says he will silence his noise, and goes and kills the prisoner. When his elder brother reproaches him for his act and his attentions to Francesca, Malatestino diverts attention from himself by hinting at improper conduct on the part of Paolo and Francesca.

Scene 2. Francesca's Apartment. It is night, but Francesca cannot sleep soundly. She dreams that harm threatens Paolo. Her women try to soothe her. A gentle knock is heard at the door, and Paolo's voice calling, "Francesca!" She flings open the door and they embrace. As they sit talking together, a violent knock is heard and the deformed husband demands entrance. Paolo hastily hides by going down a trap-door. The angry husband discovers him, drags him back into the room, and forces him to fight. Francesca rushes between them and receives Gianciotti's sword thrust in her own breast. With another savage thrust Gianciotti pierces his brother's heart; and the two lovers expire in each other's arms. Slowly their executioner breaks his bloodstained sword across his knee.

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